

SQUARE DANCING

DECEMBER, 1978

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Merry Christmas
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BONUS: The New
PLUS MOVEMENTS
HANDBOOK

official magazine of The *Sans In Order* AMERICAN SQUARE DANCE SOCIETY

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

Would you please publish this letter in order for us to thank all the square dancers who were at the Ocean City, Maryland, square dance weekend, September 29th and 30th? We had an emergency phone call while we were dancing telling us our store and home was burned out. That night they took up a collection and our friends brought it to us. It brought tears to our eyes to think so many people cared. There is no way we could get in touch with them to express our sincere thanks, so hope you can do it for us. Square dancers are such wonderful people!

Joe and Hane Davis
Runnemede, New Jersey

Dear Editor:

Here is our check for another two year subscription and a big thank you to each and

every member of the staff. We certainly enjoy and appreciate your magazine. While we are more active in round dancing now (due to
(Please turn to page 87)



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SQUARE DANCING

OFFICIAL PUBLICATION OF THE
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



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RED HOT

Line

CALLERLAB has recently completed its election to the Board of Governors for terms beginning in April, 1979. The successful candidates elected to the Board are: Marshall Flippo, Abilene, Texas; Cal Golden, Hot Springs, Arkansas; Melton Luttrell, Fort Worth, Texas; Angus McMorran, Ontario, Canada; Bob Page from Fremont, California and Jerry Schatzer, Cromwell, Connecticut.

1979 CALLER SCHOLARSHIPS ANNOUNCED: An opportunity is afforded those individuals who are interested in learning to call or have a desire to improve their calling skills by attending a school for callers to receive a partial or full scholarship. SIOASDS Caller Scholarships are designed primarily to assist those who have a desire to call and teach but who are unable financially to afford a Caller's School. Those individuals interested in applying for a scholarship should write to this publication, briefly outlining their background, etc. To be considered for a 1979 scholarship, information letters should reach this publication no later than February 15th. Announcements of scholarship recipients will be made in this publication next spring.

TOURNAMENT OF ROSES FLOAT UNDER WAY: Once again the Square Dancers of America are planning their next and most ambitious floral square dance display slated to head down Colorado Blvd. in Pasadena, California, January 1st. Millions of viewers throughout the world will be watching this spectacular show on T.V. via satellite. Hats off to John Fogg, Charlie Naddeo and all of their assistants for a continuing job well done. Incidentally, the cost burden for one of these floats is horrendous and it is financed entirely by donations from square dancers. Individuals, clubs, and associations can help. Write Square Dancers of America, 1858 Locust Street, Pasadena, California 91107.

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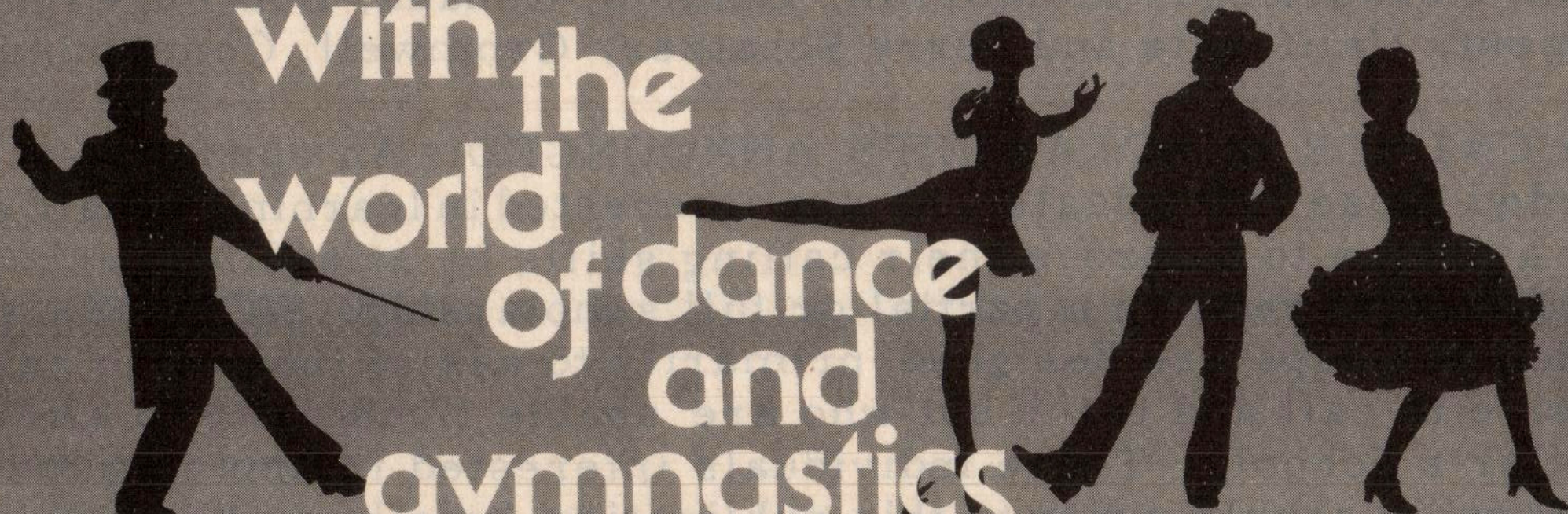
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AS I SEE IT

bob osgood

December, 1978

THERE WAS A TIME a number of years ago when virtually every article in this publication could have conceivably aimed at every reader. An article on round dancing would affect us all because everyone who square danced did the rounds and the only rounds we knew were the ones that fitted in as bits of frosting in an evening program of square dancing. If we talked about club activities, we knew that we were addressing all the readers for most, if not all of us, were club dancers. This is the way it was.

Today we seem to have become specialists. Some of us spend all our time doing round dancing to the exclusion of the squares. At the same time some among the square dancer ranks have become challenge dancers, spending five or six nights a week doing just the squares. The list of special interests goes on and there's probably nothing wrong with it.

This year we have come closer in our editorial coverage to reaching every phase of this vast activity. We seem to be at a marvelous jumping off place where square dancing can fit into the lives of more people than it ever has in the past. Our goal is to be able to reach them all, to bring to each phase of square dancing something for everyone.

In the Works

ONE PLEASING, though sometimes frustrating aspect about this job of ours is that, although we can look back on a number of accomplishments over a period of time there are always those goals as yet unreached. At the close of this year we're still hard at work on putting the Caller's Textbook into a final one volume edition. Although we now have three Illustrated Handbooks on the basics of square dancing, our two Caller's Manuals are waiting to be updated.

Handbooks are not difficult to keep current. A few changes here and there and the job is done but with a caller's manual you are faced with a domino principle. Knock over one of the early basics (eliminate it from the list) and it reflects in the dance material of all the subsequent basics in the book. As soon as we can be relatively assured that the Mainstream Basics will remain *as is* for a period of at least three years, we will make the changes that will bring the manuals up to date.

Already reprinted several times, Don Armstrong's Contra Manual will soon have its follow-up companion, the Caller/Teacher Contra Manual Number Two — hopefully it will be out by next spring.

Of course, there's our one big hope that things will calm down sufficiently so that we can zero in on a headquarters building for SIOASDS. We need a new structure to do justice to the Hall of Fame and a place to house our archives center, etc. It would be nice if by the end of the next twelve months we were able to report on its beginning.

It Rears Its Ugly Head

THOSE WHO ARE OLD TIME SUBSCRIBERS to SIOASDS have heard all this before, but, because of the ever changing makeup of our membership, we feel it's worthwhile to express our feelings on certain points every once in awhile.

To a television promotor, square dancing looms up as a "get rich quick" promotor's dream. "We have a great idea for you," is the way the conversation usually starts. "We would like to run a thirteen-week square dancing show to determine the state, regional and national champion dancers and callers. With the vast audience in television you will make more money in this than you ever would in conducting square dances, running conven-

tions, etc."

Many of us have heard this spiel numerous times over the years and we've come to realize that the person who is doing the talking has little or no desire to assist in the growth of square dancing or to project a good, positive image of square dancing as it actually is. He sees it as some "get rich quick scheme" which will net him a nice bonanza for his troubles.

We have seen during the past 30 years many attempts at competition in an activity which has grown to its present state of popularity, not through competition, but through the cooperation of its enthusiastic supporters.

In contests there is one winner and many losers. We have seen clubs involved in contests disbanded over the process of trying to determine who their better dancers were, while, on the other side of the coin we have seen club after club succeed where every dancer member is made to feel that he is a winner.

Recently two of our large leadership organizations (CALLERLAB and LEGACY) released resolutions making plain their stand on competition. Here they are for the record:

Be it resolved, that CALLERLAB go on record as being opposed to contests in square dancing in the belief, or conviction, that square dancing is founded on cooperation between dancers and among callers. Any attempts to pit dancers against each other or caller against caller could detract from the spirit of friendly cooperation and should be discouraged.

Be it resolved that LEGACY go on record as being opposed to contests that pit dancer against dancer or caller against caller. LEGACY endorses the concept that square dancing is a co-operative and not a competitive activity.

To these sentiments we add a strong amen!

Goodbye '78, Welcome '79

NO ONE LIKES TO SEE an old friend disappear and pass out of the picture, but that's exactly what is about to happen the last day of this month. The year 1978 has been a "corker." Indeed, these past twelve months must have been the busiest we have ever known.

In thinking back, there were the three

jam-packed Asilomar Vacation Institutes, a great CALLERLAB Convention in St. Louis, the issuance of a U.S. stamp commemorating square dancing (plus a never-to-be-forgotten visit to New York City for the First Day ceremonies), and a truly outstanding 27th National Square Dance Convention in Oklahoma City. Finally, to cap it all off for us, there were the three weeks we spent with five squares of U.S. and Canadian dancers traveling across England.

On this final adventure a trek in England was a *first* for us. Since 1961 our American Square Dance Workshop has been presenting square dance tours to many parts of the world, each individual trip covering a variety of countries. This time we concentrated just on England. We danced with the Old Mill Dancers in Bath, enjoyed the Mersey Morris Men in Chester and had a sensational evening in Leichester dancing to Dave (and Leigh) Clay and Roy (and Betty) Stretton. Smooth dancing and high level friendliness. We had an opportunity to talk to square dance leaders in a number of areas and enjoyed a couple of most informative hours with Malcolm Davis and an unforgettable supper with Tommy Cavanagh. Even had a brief visit with Gwen Manning. Wonderful people, all of them. But then England itself was wonderful with its green, rolling landscapes split into sections by ancient stone fences, picturesque lakes, castles, Roman ruins and, — back it all up with lovely weather — a sensational experience.

☆☆☆

As the pages on one calendar disappear, new ones always take their place and a glance tells us that 1979 has all the earmarks of being a banner year. There'll be CALLERLAB in Los Angeles in April, LEGACY in Kentucky in May and the great 28th Annual National Square Dance Convention slated for Milwaukee in June. Add to all of that three more Asilomar Vacation Institutes and a ten-square visit to Holland, England, Scotland and Ireland in August and you can see that there are busy times ahead.

The members of our staff and those men and women who have been associated with us in one project or another during the past twelve months send our folio Christmas greetings to you in this issue. We all wish you and yours a very warm and wonderful New Year.

SMOOTH DANCING

The most important styling lessons are often found in the simple basics we learn in the beginning.

HAVE YOU EVER had the satisfying feeling of dancing in a square where everything went just right — where all eight seemed to be putting it together? Perhaps the caller had settled into a nice relaxed *tempo*. The *timing* allowed you to finish one movement before starting the next. You knew what to expect with each new partner, no surprises, no awkward little twists and turns or individual interpretations to spoil the flow. Each promenade was synchronized so that you reached “home” together. And the music — ah the music, filling in the cadence — not so loud as to cover up the *swish, swish, swish* of the feet on the dancing surface but sufficiently loud to tell you that you were *dancing*. This, for many, is what it’s all about — smooth, uniform, courteous movement to the music. This is the joy of dancing well.

Right at the start let us burst a few bubbles. The measure of a man’s (or a woman’s) ability to dance *well* is not based on how many movements or basics he knows — but how well he can put it together — how well he can *dance* those movements he does know. We are assuming that you can all find your own levels in this activity — be it Basic, Extended Basic, Mainstream, Quarterly Selection, Plus One, Plus Two, Advanced or Challenge — dependent, of course, upon what the clubs in your area have to offer and based, logically, on how frequently you are able to dance.

Smooth Dancing has to do entirely with your ability as a dancer. There are those at every plateau who are expert dancers — able to dance well those movements listed in their choice of level. And there are those who are rough; poor dancers at every plateau. During the coming months our goal will be to pick out the simple elements that help to determine

whether a person is a Smooth Dancer or not. In the coming months SQUARE DANCING magazine, along with the National Convention, area publications, CALLERLAB and other responsible leadership groups will be putting the emphasis on Dancing Well.

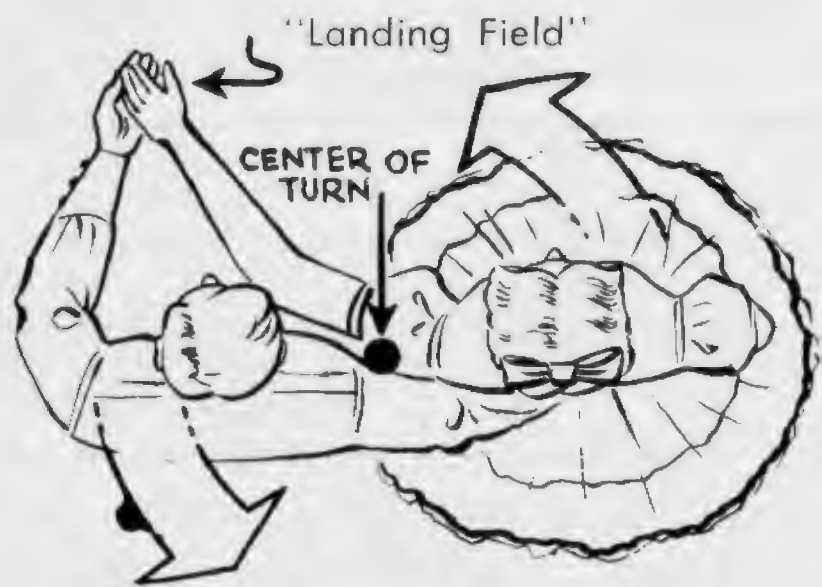
And why, at this particular point in time, is this so important? There are a number of good reasons. A survey of dancers, dancer leaders and callers taken during the past two years has indicated that a major concern in this activity today has to do with dropouts — losing our dancers. There are a number of reasons for this loss and one of them is *rough, inconsiderate dancing*.

“We’re sorry to be dropping out of square dancing,” a typical letter stated recently, “but the bruises on Mildred’s arm were the last straw. She overlooked the man who would grab her sharply in the back in a courtesy turn, or the one who would twirl her roughly and unexpectedly. She even put up with the ones who hung on too long in a grand right and left. But when she felt her arm ground in a vise-like grip in a turn thru, we both said, ‘that’s it.’ So we’re hanging up our dance shoes and checking out.”

Begin at the Beginning

Before we can get to the advanced calculus of square dancing we must start with $1 + 1 = 2$. Everything in square dancing builds from the simple foundation experiences. When a caller teaches the do paso for the first time to his class of new dancers, he is providing them with a bit of knowledge they’ll be using every time they dance, whether that means only for the duration of the class or for the next ten or twenty years. This is the time the dancer learns the correct and comfortable way of doing a courtesy turn.

STYLING: *It is as important here, as it is in any Swing or Turn movement, that the center of the Courtesy Turn be the point between the two dancers. Each will move equally in distance and in tempo. The man will not roughly push the lady but will work to complement her. The extended left hands serve as a direction indicator and the man uses that left hand to lead — not pull. In this respect, the “landing field” technique of the man’s palms up and the lady’s palm down will be enhanced if the man will simply place his thumb on top of the lady’s*



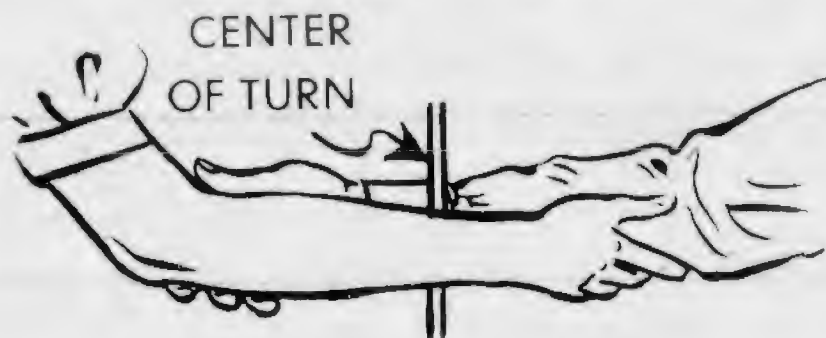
hand and apply only a slight indication of pressure to help his lead and to direct. Depending upon your area, the man’s right hand may be at the lady’s waist, either holding her right hand or she may, with her right, hold her skirt. COUNT: For comfort, figure on 4 steps.

Now don’t imagine for a minute just because we start with something as simple as a courtesy turn that we’re not going to move into more complicated realms. We’re merely starting at one of the key spots where much of the trouble begins. If we get into bad habits, they’re mighty difficult to break later on and you’ll recognize that we do courtesy turns in rotary chains, eight chain thrus, and in so many places that if we interpret the movement incorrectly in the beginning, that’s the way it will always be. There’s a good chance that if you can do the simple movements comfortably and correctly, you’ll have no problem with the more advanced calls later on.

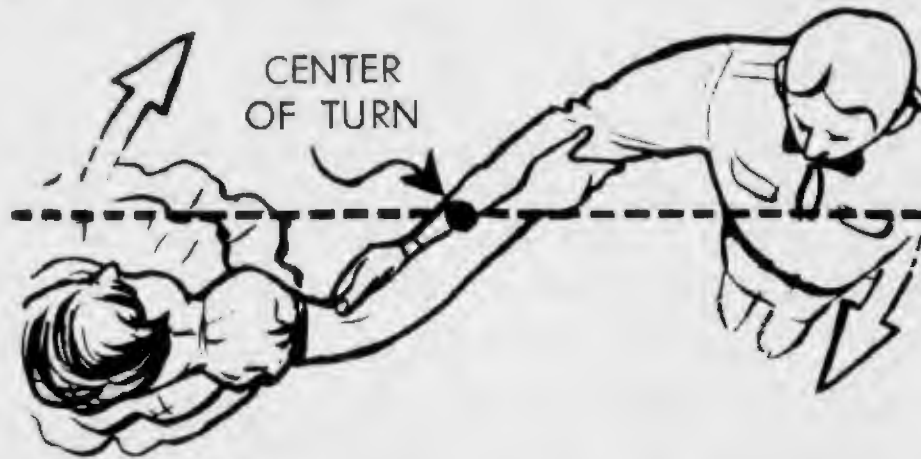
The opposite of *smooth* dancing is, of course, *rough* dancing and step one in our campaign of Smooth Dancing is to point out these rough spots and suggest ways to sidestep the pitfalls.

Twirls or turn-unders come early in our square dancing lives and also remain with us during all of our square dancing. Perhaps the first of these is a twirl to a promenade. When this is taught, the man learns that *he is not to twirl the girl*. She twirls herself — using the man’s hand as a support. Later will come box the gnat, swat the flea, star thru, California twirl and curlique — all are turn-under movements where the girl turns under and the man offers support. A rough, hurried move on the part of the man can cause the lady to lose her balance.

Armholds, like courtesy turns and twirls, are a part of our workhorse team. Remember back to that first night of a beginner class when you were introduced to an allemande left and a do paso? These were the first of thousands of arm turns you would be doing during your time as a square dancer. The important point to remember is that an armhold is not a grip. The man does not fasten his talons into the fleshy part of his partner’s arm in anticipation of drawing blood or seeing how colorful a bruise he can create. The comfortable contact is simply the pressure of the two arms coming together. Here’s the way we illustrate it in the Basic handbook.



STYLING: *The forearm turn should be a comfortable, non-desperation movement. Each dancer places his hand on the inside of the arm of the person with whom he is to work, past the wrist, but not past the elbow joint. The man should hold his hand flat against the lady’s arm. The fingers and thumb are held in close.*



Moving to Music

As long as we're starting at the beginning of the numeration tables of square dancing, one point that needs to be brought up early is that we're talking about square *dancing* — not squaring or square moving or square maneuvering. The word *dancing* is the key. Our smooth gliding step is a dance step — not a run, a hop or a skip. In marching close order drill all that's required is a cadence — a drum beat. In dancing squares (patter or singing calls), rounds, quadrilles, mixers or contras, we depend not only upon the rhythm of the percussion section but also upon the phrase of the music as well and when we move to the musical phrase, *we are dancing*.

Try this. Put a hoedown accompaniment record on the record player. Start moving to it, first to the left — then to the right. Then move forward, stop; then back up. After doing this a few times start over, allowing your circle left movement to carry you just eight steps. Then take another eight for the circle right, then four to go forward and four to come back. Now, become aware of *what* you're doing. There's a good chance that your eight count segments fit the music — not just the beat of the music — that could be marching — but the eight count phrase of the music. It will be easy to find out for the melody starts on the first beat of a phrase and you need only start on the strong first beat and you'll be "on the track." You'll be dancing; you'll be moving to the music.

Most basics take a specific number of steps to accomplish — many of these require a fewer total number of steps when blended from a previous to a follow-up movement than if danced from a standing start. We say *most* basics have a prescribed number of steps because there are some movements like roll, a quarter more, and spread that are adjusting or

One step for each beat of the music



SMOOTH DANCING

The proclamations for Smooth Dancing are beginning to come in. Here are two of the early arrivals.

CALLERLAB endorses the concept of Smooth Dancing in a uniform program of standardization and joins the leadership of other responsible organizations in the observance and promotion of smooth and comfortable dancing to be highlighted during 1979. Smooth Dancing should then become the cornerstone and foundation for future square dance programs. — CALLERLAB Board of Governors.

The Lloyd Shaw Foundation believes that the attainment of smooth and beautiful movement is a goal toward which all dancers and dance leaders should strive, not only as a dominant theme during 1979, but as a permanent and integral part of square dance instruction and practice at all levels of the activity. — Dorothy S. Shaw, Executive Secretary.

There will be more as all areas settle into the Smooth Dancing program. Your club or your association can adopt the principles of this campaign. It is for the benefit of all.

add-on movements and actually have no count of their own.

But if you take the time to do each movement in the number of steps suggested in the Basic Movements Handbooks, you are on your way to reaching that satisfying point of moving in unison with the others in your square. You will start a promenade all together and end simultaneously.

Square dancing should never be a hurry-up-and-wait proposition. Each basic should blend smoothly with the next. Jerky,

Are YOU a Smooth Dancer?

Here are some simple rules that can help you to be a better, more considerate dancer.

Be a "comfortable" dancer: We sometimes are unaware of our own strength. A partner swing that causes the one we're dancing with to lose balance, a grip so tight that it hurts, a shove that forces a dancer to stumble, all are signs of roughness.

Avoid Roughness: Some forms of ballroom dancing allow plenty of room for personal improvisation. In square dancing seven others depend upon your being in the right place at the right time and dancing the basics in a standard form that all understand. Avoid affectations that are non-standard. A good point to remember — follow the CALLERLAB definitions and the style tips in the Basic Handbooks and there's a better than even chance of you're being a good dancer.

Don't Rush: For one thing let the rhythm of the music set your pace and take one step for each beat. For another — allow the caller his lead time. Don't crowd him and certainly don't try to anticipate or outguess him.

Be a Considerate Dancer: "I treat each lady as though she is eight months pregnant," was one explanation of a careful dancer. While this may be putting it bluntly, it is well to realize that the other person's enjoyment of square dancing may be in your hands.

In the coming issues we'll pull apart many of today's basics, pointing out the trouble spots and commenting on ways they can be danced most comfortably. In almost every instance we'll trace the body mechanics back to the simple basics that all square dancers know.

stop-and-go dancing is not really dancing at all — and this certainly holds true whether we're talking about dancing the basic 50 or the advanced and challenge levels.

So much of smooth dancing depends upon what a caller will *allow* his dancers to do. If his timing is rushed, the dancers cut the number of steps required for each basic. Sometimes when the caller cuts the timing, we, in our hurry to catch up, cut it even more so that the end result is a mad scramble. If the caller is tuned in to us, he'll allow enough time to dance each movement *comfortably*. Then, if the dancers will allow the caller his two beats lead time, all will be well. If the caller calls, "Heads go forward and back and a right and left thru," with no break in the center for us to come back from the center before doing the

right and left thru, then we're scrambling.

Remember, *tempo* identifies the number of metronome beats per minute of the music. *Timing* has to do with the number of steps it takes to do a specific movement. In other words, let's recognize that a nice, comfortable tempo for square dancing is 128 metronome beats per minute. If you were to take a simple basic like a right and left thru which takes eight steps to complete, you could set the tempo at a slow 112 mpm but only allow five counts to do the movement and the dancers would be rushing. Or the caller could set the music to a rushing 145 mpm but allow 12 beats for a right and left thru and the dancers would have more time than they know what to do with. This subject will come up many times in the discussion of Smooth Dancing.

NEXT MONTH: "Hands and what to do with them," some simple danger spots to avoid, and some rules that can help you be a more considerate dancer.

DISCOVERY

DEPARTMENT
FOR NEW
SQUARE
DANCERS

Dear New Dancer:

For many of you this marks the fourth month in your beginner class experience. We hope that your time in class is as rewarding as that of Mae and Don Swann who recently wrote, "We attribute so much of the pleasure we have derived in our seven years of square dancing to our early beginnings. The fact that we learned to listen, that we understood that not all of our classmates had the same learning rate and that a good portion of the fun was in the fellowship — all these have been important to us. Equally important was the lesson we learned early in the game, not to be hard on ourselves if we made an error. We just learned to listen that much more closely to the calls and instructions. No one should rush

through class time with the idea that all the fun is out there in the future somewhere. The fun is right where you are at the present time."

This month we've cut down on the size of this particular feature and draw your attention to the article on Smooth Dancing. As new dancers you have an advantage on many of the old-timers. You have no bad habits to break. Read the article and notice the emphasis on learning the simple movements well that come up in your first weeks of class time. These same principles of arm turning and of moving to music, form the foundation for all the dancing you will be doing in the future.

We'll have more in this "Discovery" series in the coming issues, but we wanted you to feel that everything on the subject of Smooth Dancing was being directed toward you and your classmates.

The PLUS Movements

AN ORDERLY APPROACH to the basics that make up the language of contemporary square dancing has long been the goal of caller and dancer leaders. In past years it was a fairly simple matter for dancers in a number of areas to each claim to know, say 100 square dance basics. However, the list of 100 in one given area might be considerably different from the list in another area. A third area with its 100 basics might be different still, which meant that if a dancer traveled to one or two cities away from home he might find that he would need to master several hundred basic movements in order to take part in inter-area square dancing. To say the least, it was frustrating.

Over the years SIOASDS has compiled lists of 75 Basics that constituted the Basic and Extended Basic Plateaus. As needed these were updated and appeared in Dancer Handbooks and Caller/Teacher Manuals. Recently CALLERLAB — the International Association of Square Dance Callers — extended the list to include the 97 Basics that make up Mainstream (in the family groupings the

CALLERLAB numbering list came to 69 basics). These Basics appear in the two Illustrated Basic Movements of Square Dancing Handbooks issued by SIOASDS in mid-1977.

This month a third Handbook joins the other two — you'll find it in the center of this issue of SQUARE DANCING Magazine (starting on page 49). The movements contained in this latest Handbook represent the two plateaus that follow Mainstream and are designed for those who have the time and desire to dance more frequently.

The definitions in this handbook have been worked and reworked many times in an attempt to make them as clear and concise as possible. We wish to thank the crew of hard working veteran callers for their help on the descriptions and dancer tips. Naturally there are instances where not all of the advisors agreed completely in the wording, so we have come up with the best possible compromises. Our thanks to Don Beck, John Kaltenthaler, Ken Kernen, Lee Helsel and Bob Van Antwerp. Their work has been appreciated.

We hope you will enjoy the results.



"Left Allemande in Dairyland"

National Square Dance Convention

MILWAUKEE, WISCONSIN • JUNE 28, 29, 30, 1979

IT HAS BEEN SAID that the Education Program sets the National Convention apart from other square dance events. Veteran dancers who look forward to this aspect of the Convention, as well as first time Convention goers, will not be disappointed in this part of the 28th National Square Dance Convention to be held June 28, 29, and 30, 1979, at the completely air-conditioned MECCA Convention Center in Milwaukee, Wisconsin.

"Smooth and Uniform Dancing" is the theme chosen by the Education Committee. This will be carried through in Seminars, Panels, and Clinics. The emphasis will be on "stand up and do" events rather than "sit and talk."

The Clinics will be held between 11 AM and 1 PM. As at past Conventions, there will be no programmed dancing during this time. Dancers are encouraged to participate in these learning activities.

Clinics are education in action. The theme of the Education Committee will be set by Bob Osgood in a Smooth Square Dancing and Styling Clinic each day of the Convention. Helpful Hints for New Callers will be conducted by Harold Bausch. Judy Campbell of the Lloyd Shaw Foundation will coordinate a session on Dance Basics for Children, ages 6 to 12.

Round Dance Clinics will span the spectrum from the non-round dancer to the advanced round dancer. The leaders will include Manning and Nita Smith, Frank and Phil Lehnert, Betty and Clancy Mueller, Charlie and Madeline Lovelace, Bud and Shirley Parrott, Rick and Joyce McGlynn, Bill and Ruth Winkler, Irv and Betty Easterday, Bill and Irene Morrison, and Nina and Charlie Ward.

Contra Clinics will cover Beginner Introduction to Contras, Timing and Styling, and How to Teach and Cue Contras. Leaders will include Stan Burdick, Bob Howell, Bill

Johnston, Bill Litchman, Don Armstrong, and Walt Cole.

Seminars in Milwaukee will be one-to-two-hour-long sitdown sessions. They will be conducted during two or three days of the Convention by one, two, or three leaders. Among those leaders participating are John Kaltenthaler, Charlie and Bettye Procter, Calvin Campbell, Mildred Mitchell, Ray Kauffman, Peg Tirrell, Cathy Burdick, Bill Litchman, and Lois Fisk.

Special interest areas to be covered in Seminars will be Publicity and Publications, Organizational Leadership, Retirement Hobby, Roots, Camping, Callers, Contra and Round Dancing.

Panels are abbreviated seminars. They are one-day sessions and usually last for two hours. Leaders who have accepted this responsibility for the National in Milwaukee are Lill Bausch, Jack Lasry, Luella Christenson, Dan Flynn, Elmer Elias, Art Matthews, Fred and Kay Haury, Dan and Dot Hansen, Ray and Anne Brown, Art Seele, and Bob Osgood.

Panels will cover such subjects as Solos, the Handicapped, Exhibitors, How to Read a Cue Sheet, Round Dance Choreography, Encouraging New Round Dancers, Youth, Regional Festivals, Contras in a Square Dance Club, ROUNDALAB, LEGACY, CALLERLAB, Role of a Caller's Spouse, Afterparties, Proper Use of Terminology, and Contra Music and Timing.

All of these activities will culminate a year of emphasis on Smooth and Uniform Dancing. SQUARE DANCING magazine took the first step in the September issue with an announcement by Bob Osgood. To date the Overseas Dancers Association and the Lloyd Shaw Foundation have proclaimed this to be a year of special emphasis on Smooth and Uniform Dancing. All dancers and leaders are

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SMOOTH comes in rounds, too . . .

Some Thoughts

on Round Dance Styling



HOW OFTEN have you watched two couples doing a round dance and noticed a difference in the appearance of the routine, although both couples were executing the proper steps? One couple may be simply "walking" the routine; the other twosome is dancing it. That difference is what is meant by styling.

Styling, in round dancing, is an individual thing. It's the expression on your face, the way you move your entire body (not just the feet). It is determined by the manner in which you carry your weight, by body control, by the ease with which you execute the steps. It is influenced by your attitude and the "mood" of the particular dance.

There are a few rules in round dancing which are important to good dancing. "Stand tall," is the admonition given to new dancers. "Get rid of the slumped shoulders, the caved in chest and protruding tummy. Keep the head erect." Good posture by the dancers can make the difference between a dull, uninspiring routine or one that conveys a sense of beauty and grace.

Above all, dance smoothly. A two-step can be done with such smoothness that the dancers appear to be gliding over the floor with no up and down movement. Avoid excessive bouncing and leaping from one step to the next.

Try to keep your footwork precise so that your partner and any spectators will know what you are doing. Don't shuffle — glide over the floor. Every round dance calls for good balance, good timing and smoothness. Keep in mind that the faster the step the shorter it should be, but don't overdo this and make the steps too short; don't be an "in place" dancer unless the step calls for it.

Many dancers watch their feet as they dance. Keep your head up and don't look at the floor — watching your feet will not help to make the correct moves. Avoid staring at your partner, but remember that an occasional

glance or smile is part of round dancing. Some steps and routines call for a definite "look."

Proper weight distribution is most important in any form of dance. The weight should be centered over the ball of the foot and slightly forward rather than back on the heel. Often we see dancers doing a rock with their body tilted at a 45 degree angle to the floor, either forward or backward. A rock should only be a change of weight with a flexed knee and using a checking action, keeping the free foot in place and the body straight with no tilt or lean.

Dance with the knees relaxed but avoid an extreme bend. Never keep the weight on both feet. Keeping the weight on the supporting foot will leave no doubt as to which foot is the "free" one — the one to be used next. Keep the feet close together when standing or when one foot passes the other in executing a step. When dancing in closed position don't worry about stepping on your partner's feet. If she is moving with you her foot should be out of the way before you take your step. Unless one of the partners is doing the step incorrectly (using the wrong foot, for example) no one should get stepped on. If the lady's steps are shorter than the man's she must compensate by lengthening hers to match those of her partner. Try to imagine a straight line on the floor and make your feet track on that line, never straddle it!

Ankles are important, too. Keep them flexible so that you can turn your foot. When doing a point, a corte or a back balance, etc., the leg should be turned out from the hip. This is especially true in such figures as the corte, since this "turn out" will prevent the man's foot and leg from getting in the lady's way as she steps forward into the corte.

In most cases the fingers should be kept together and extended but not stiff. There may be times when a routine and the type of music calls for an angular movement of the hands and arms but this doesn't happen often.

Don't let the arms dangle awkwardly at the sides. Extend them slightly but keep them curved rather than bent at the elbows.

Girls, have you ever danced with a partner who assumed a "death grip" on you and held you so tight you were unable to move on your own? Hand and arm clasps should be firm but not tight so that the movements of the partner are restricted. The ladies should never hang or pull down on the partner's arms or hands — you are supposed to be dancing, too, so don't expect him to carry you. On the other hand, don't be a jellyfish. Offer a little resistance, but in a gentle manner.

Many dancers confuse styling with technique. There are many steps and figures, particularly in international ballroom, that are designed to be done with certain and precise footwork. (Heel turns in the natural turn, reverse turn, impetus, etc., are some examples.) These are so constructed to make the couple turns compact and so that the dancers end in the proper partner position. But they are not styling, they are the manner in which

the movement is to be executed to maintain the proper position and not force one of the partners to travel a greater distance around the other. When you are learning figures such as these, listen to your instructor and try to do them as they are presented — right from the start. They will become natural and you won't have to "unlearn" bad habits later on.

Styling is an individual thing. Attitude is important — if you are smiling, dancing with ease, and appear to be enjoying it, you can make a simple routine look interesting and pleasant. If the routine or the music makes you want to "live it up," do so. That is your own styling. Round dancing should never be so regimented that each person on the floor is a carbon copy of all the others. This would be impossible, of course, since we all have our own physical and emotional characteristics.

But do try to keep it smooth, free and easy, so that you appear to be enjoying a pleasant experience and not just a workout. If you're only interested in exercise, you can always take up jogging!



Norma and Erle Findlay — Raymond, N.H.

NORMA AND ERLE FINDLAY were both born in Toronto, Canada. They were first introduced to square dancing in 1964, when Erle's firm transferred him to Boston as Vice-President and Chief Engineer. They were invited to attend a newly organized square dance class by a neighbor and after the first lesson they were hooked.

A year later they served as angels for a square dance class conducted by Bob and Betty Marsh. After class Bob and Betty began practicing a round dance and the Findlays were introduced to that phase of the activity. Desiring to learn more about round dancing, they attended a clinic in the Boston area featuring Manning and Nita Smith. Their entrance into the realm of round dance teaching

was precipitated the next year.

Music and dancing has always been a large part of the Findlay's lives. Norma started ballet classes at the age of five and had her own school when in her teens. Erle is a musician and played with several orchestras. While attending school, they were asked to do an exhibition tango for a school show.

Norma and Erle were married after high school and moved to Montreal, where Erle held a job and finished his education. Norma opened a ballet school and became a choreographer for stage shows. To add to their knowledge of dancing, they studied adagio and Latin ballroom from a Peruvian professional team.

Norma cues for three square dance clubs and one square dance club sponsors their basic and advanced round dance classes. The Findlays are members of the National Carousels, URDC, EDSARDA and ACCORD. They have taught for the National Conventions, New England Square Dance Conventions and Canadian Round Dance Festivals.

Their biggest thrill was when they taught Nina and Charlie Ward's beautiful "Homecoming" at the National Convention in Atlantic City in June, 1977.

LADIES ON THE SQUARE

TWO UNIQUE DRESSES



MARGARET FRASER, member of The Hector Bells & Buoys Square Dance Club of Pictou, Nova Scotia, models an attractive aqua square dance dress of polyester and cotton, made with a very full gored skirt, three-quarter length sleeves and a Peter Pan collar. Over this she has added a pinafore, copied from one purchased for her five-year-old granddaughter. The pinafore is made from white polyester eyelet and the identical fabric is used to trim the collar and sleeves of the dress.

This delightful idea becomes a "dress stretcher" or many from one. The basic aqua dress is most suitable and danceable by itself, or it can be worn with a pinafore. Margaret has also worn the pinafore over a red dress as well as with a black skirt and long-sleeved blouse.



A happy and pretty square dancer, Melanie Cantrell.



Margaret and granddaughter, Susan Jean Warrington, admire each other's look-alike pinafores.

Melanie Cantrell, along with her sister, mother and father, is a member of the Goober Gamboles of Dothan, Alabama. The dress she is wearing was made by her mother from Simplicity #7984 and incorporates a unique tunic top which drapes over the bodice creating a cape effect. The skirt, from Simplicity #6452, has a deep ruffle at the bottom. Both skirt and top are trimmed with white lace and five beaded tassels trim the front of the bodice. The upper part of the skirt uses an apple green cotton fabric while the ruffle and bodice are sewn from a flowered print polyester knit fabric. An unusual square dance dress.

Traditional Treasury

By Ed Butenhof

IF ANYONE THINKS traditional dancing is dead and buried in musty old books, think again. The following dance and its music was written by Ralph Page (Keene, New Hampshire) in honor of Bob McQuillen, a prominent folk musician for over 30 years in New England. "Duke" Miller, a traditional caller for many years, from Gloversville, New York, sent me his version of Ralph's dance, which I have modified in turn to change the partner progression a bit. How's that for a real live folk process? In any case, I believe you'll find it an interesting dance, easy, but a little different.

McQUILLEN'S SQUEEZE BOX

(Use LP #RP 500, available from Ralph Page — a terrific record for traditional dances or contras.)

BREAK

Allemande left corner, turn partner right

Men star left, turn opposite by the right

Allemande left new corner,

then go forward three

Right left, right, turn back one you see

Allemande left this corner, weave the ring

In and out around until you meet your own

Promenade

FIGURE

Keep on going don't slow down

Head two couples wheel around

Right and left thru

Same ladies chain (don't chain back)

Everybody forward and back

Pass thru and circle four

Swing partner (the girl on your right)

Keep this girl and promenade

(Some will have corners and some will have right hand ladies, but if you alternate the sequence heads, sides, all will work out in the end)

Another dance which has gone through many forms for at least 80 years has been sent by Al Scheer, a very busy traditional caller from Littleton, Colorado. It's done in a big circle, couples facing couples. (If couples face around the circle, partners will stay together but progress on to new couples each time

thru; if couples face in and out of the circle, it will be a mixer.)

GOOD GIRL

(Any 64 count reel, jig, hoedown or singing call will work. Try different music to vary the flavor and "feel" of the dance.)

FIGURE

With the corner (she's in the same circle as the man) do sa do

Same girl swing (Put her on the right and)

Circle to the left (four people in a little circle)

Circle right (break to a line of four — two couples — with the man who was originally in the outside circle on the outside end, all facing reverse line of dance)

Promenade (the wrong way round)

Wheel as a couple and promenade back

Bend the line and ladies chain

Chain them back (men face left, ladies face right and repeat the whole sequence)

As a special note to all traditional callers out there — if you have something you'd like to share with others, something in the traditional style, whether original, researched, or "borrowed," send it along to Ed at 399 Cobbs Hill Drive, Rochester, New York 14610.

This is the third in a series on the fascinating work of tracing square dance roots. Much of what Ed Butenhof writes about is currently being enjoyed by dance groups who have been participating in this form of the recreation for generations. While many of these dances are relatively uncomplicated, they should not be cast out of regular programming simply because they are "too easy." Do not overlook the value of using an occasional traditional gem to add a bit of variety to a club party. Occasionally, when class members become weary of continuous drill, a traditional fun dance will have the effect of lessening tensions, getting everyone to laugh and perhaps even allow the participants to sing along with the caller. — Editor.



PUBLICATION PROFILES



THE OREGON FEDERATION NEWS is owned and published by and for square dancers. Its purpose is to provide a medium for the dissemination of square dance information of interest and value to square dancers. The Editorial and Publishing Staffs (past officers of the Oregon Federation of Square Dance Clubs) reserve the right to exercise their discretion in the acceptance or rejection of any proffered news, pictures, advertising or dance listing. This discretion will be based upon their determination of the best interests of square dancing; it will be influenced by the thinking of the recognized organizations of square dancing in Oregon, whose main interest is the maintaining of standards necessary for a family type recreation and one which will continue to merit the approval of school boards, recreation departments and church groups who make available many halls necessary for square dancers.

This is the policy statement — a well-thought-out policy — of the OREGON FEDERATION NEWS.

Published monthly, the magazine is blessed with a fairly large staff including the editor, business manager, those in charge of circulation, advertisements, visitors calendar,

proof readers, cover artist, fashions, round dance coordinators, printers and area editors representing the twelve square dance areas in the state.

The magazine is an easy-to-handle 5½"x8¼" size. The cover art and color changes each month. Articles are generally printed on the upper half to three-quarters of each page with advertising (other than full page ads) filling the lower portions of each page. Special features are printed in the front of the magazine; round dance material is used at the back. In between are write-ups by clubs under each state area.

The Visitors Calendar is a column which dancers probably read with interest as it lists, on a one-month basis only:

1. Dances for Federation clubs, areas and state
2. Club anniversary dances (limit one per year)
3. Club special dances (limit one per year)
4. Beginner jamborees
5. Benefit dances when all proceeds go to charity
6. Cancellation of regular club dances.

Monthly round dance selections are listed on a continuing basis by the month and dance chosen for the past 12 months, so that each issue of the magazine drops the oldest month and dance and adds the current month and dance.

Faced with rising costs (as are all publications), the OREGON FEDERATION NEWS put the following changes into effect this past October:

1. Raise subscription rates from \$3.00 to \$5.00 per year.
2. Raise advertising rates (example from \$30.00 to \$35.00 for a full page).
3. Print the When & Where Column listing of all clubs on alternate months instead of every month.
4. Hold club articles to 80-100 words.

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Tips for Dancers

By Ed Foote, Wexford, Pennsylvania

CROSS OVER CIRCULATE

Definition: From parallel waves or lines do an all eight circulate, but just before completing the call half sashay yourself into the adjacent position on your own side of the set.

Problem: From parallel two-faced lines, for ease of executing the call many remember it as: Couples facing in circulate and half sashay as they go, while those facing out tag the line and face in. Unfortunately, some dancers and callers think this is the definition of the call, and that therefore it can only be done from two-faced lines. Not so! The definition of the call is as shown above.

This misconception has probably occurred because for several years Burleson's Encyclopedia only gave the definition from two-faced lines, rather than the full definition. In his revised version of last year he does not give the actual definition, but merely says how to do the call from different starting positions.

From parallel ocean waves, Cross Over Circulate is the same as Trade Circulate, but from all other positions it is not the same. Some callers tell their dancers to remember Trade Circulate when in waves, to remember the two-faced line version when in that formation, and to do the two-faced line version with a phantom when in three and one or inverted lines. This totally confuses dancers.

Tip: Be sure to know the basic definition, because you can apply this to any formation. Upon hearing the call, say to yourself: "I'm an end so I'll become a center," or "I'm a center so I'll become an end."

Suggestion: Ask your caller to use this call from all formations, including three and one lines, not just two-faced lines, so you will be comfortable with it.

MIX

Definition: Centers of a wave or line cross run, the others trade.

Problem: When the centers cross run, the ends naturally have to slide sideways into the

vacated spot — this is part of the definition of cross run. However, on *Mix* the ends have a tendency to turn themselves as they slide into the center — possibly because they know they will be doing a trade in the center, which involves a turning motion, and they want to get a head start on this turning action. But if they do this, then the trade will be done with the *wrong* hand. This leaves the centers facing the wrong direction, which will cause them to break down on the next call.

Tip: On a *Mix*, ends *slide* sideways (do not turn your body) until arms touch, then trade with that arm.

Note: This problem is compounded on the call *Swing and Mix*. The initial swing one-half has the center becoming an end with a turning motion, and this new end may continue the turning motion as he comes back into the center to do the trade. If you are conscious of this potential problem, it should not become a problem for you.

MOTIVATE

Definition: From parallel right-hand ocean waves: All eight circulate, ends circulate an additional one-half while centers cast left three-quarters. A star is formed in the center and turns one-half while the outsides trade, adjacent dancers cast left three-quarters while others move up. End in parallel right-hand waves.

Problem #1: The star does not get formed in the center; then when people try to turn a star which is not formed, the set breaks down.

Tip: In making any star that is part of a square dance call, hands must touch and elbows must be bent. This guarantees that the star is compact enough to function properly.

Problem #2: The star only turns one-quarter instead of one-half. This occurs because (a) someone in the star is thinking about "Chain Reaction," where the star only turns one-fourth, or (b) someone in the star is think-

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*speaking in public
isn't that difficult*

Unaccustomed
as I am . . .



By Lee W. Eason, Olympia, Washington

Presented at the 1978 Leadership Seminar of the Square and Folk Dance Federation of Washington, at Ellensburg.

THE LEADERSHIP ROLE often places us behind the podium or in front of a group, armed with little more than a book of "Robert's Rules of Order," and the shaky confidence that "they must have trusted me or they wouldn't have elected me to this office." This also applies to appointed offices of leadership. A few have the natural ability or training necessary to conduct a good meeting, present a concise report, or speak convincingly on any subject, but most do not.

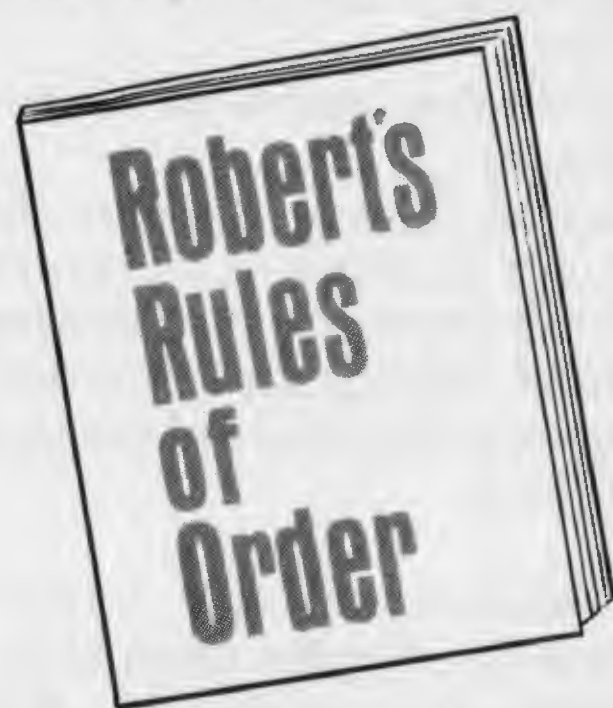
It is the purpose of this discussion to remove some of the awe and mystery from this phase of leadership, and to encourage some self-confidence that *even you* can do it. *You* possess certain skills, mannerisms, and a charisma that no one else has, and *you* can use them to develop leadership and speaking abilities. Just start by being yourself — no one else — and only emulate the techniques of others if it fits you. Before long people will think you are one of those naturally talented leaders or gifted speakers.

Even You Can Conduct a Meeting

The guidelines for conducting meetings under "Robert's Rules of Order" are fairly well

established and there is little need for expanding upon them. On the contrary, most social and informal societies, such as ours, would do well to ease up a bit on the rigid adherence to parliamentary law. In most informal meetings, all the chairman really needs is an agenda that includes: calling the meeting to order, committee reports, old business, new business, announcements, and adjournment.

But who has not attended meetings that were going orderly and well until someone decided to tie it up in parliamentary knots? Often, the chairman is not sufficiently aware of the options open to him as a means of avoiding such time-consuming snarls. Let's focus on those intended loopholes and flexibilities of



Robert's Rules that could free us from lengthy, boring meetings.

The principles of parliamentary law are constructed on a careful balance of the rights of the majority, the minority, of individual members, of absentees, and of all these together.

It is generally agreed that Robert's Rules are the best method devised to enable assemblies, of any size and with due regard for every member's opinion, to arrive at the general will: i.e., maximum number of questions, varying complexity, minimum of time, and under all conditions of climate.

It is all very democratic, proper, and even logical — except that we sometimes fail to recognize the *degree* of formality required and get carried away with strict rule interpretations. I would like to point out how we overlook the real intent of Robert's Rules by not using rule #25 more often. This is the rule that allows for *suspending the rules* that interfere with getting on with the business at hand. That rule tells me that Robert's guidelines are flexible — rules that are made to be broken!

Right of Chairman

Let's take a look at a few of the procedures that could save us painful hours if more chairmen knew of them and were courageous enough to exercise them:

(1) Prerogatives of The Chair: Chairmen possess many useful options that are seldom used. As long as he/she does it with impartiality and with a sense of fairness and order, protecting individual members, absentees, majority, minority, and all of these together, he has the right and even the obligation at times to do one or more of the following:

- a. postpone definitely (to a certain time or date)
- b. postpone indefinitely (usually kills an issue)
- c. lay an item or issue on the table
- d. refer an issue to a committee
- e. limit or extend the time limits of debate
- f. make rulings (out of order, etc.)
- g. ignore the advice of the parliamentarian
- h. others

(2) Commit or refer a controversial, incomplete or complex issue to a smaller select committee. In consideration of the majority, a

chairman may use this procedure to more carefully investigate an issue or to put an idea, proposal or motion in better condition for the main assembly to consider.

(3) The procedure of general unanimous consent is sometimes used to correct and approve minutes, but it has its other uses:

- a. to suspend the rules (may also be done by motion)
- b. to take action without the formality of a motion
- c. to debate an issue before a motion is made
- d. to take up items out of normal order
- e. others

(4) Robert's Rule #25 allows for suspension of the rules in appropriate situations. This procedure can be initiated either by motion or by unanimous consent. There are simply times when rules inhibit the best common sense course of action. Included are standing rules, most bylaws, and certainly, Robert's Rules of Order. An example is: Perhaps a simple majority is not in the best interest of club harmony when selecting a new caller. Suspend the bylaws for that vote and take action requiring an 80 percent, 3/4ths or 2/3rds majority. Another example: Suppose a council meeting has bogged down due to confusion over main versus subsidiary motions and amendments thereto. Argument and waste of time is the result. An alert chairman can call for suspension of the rules (Robert's) in order to get on with it.

(5) In the discussion period, let us look for other procedures that might be used effectively. If you are a P.L. buff, remember we are not looking for a Robert's Rule that tells us we can't. We are like the frantic taxpayer — looking for loopholes — rules that give the informal society the flexibility that Robert intended.

Even You Can Give a Talk

As you look over your group speaking experiences, you may find you have given short talks during school, at a club or an association meeting. No doubt you have made some oral contribution to a committee on which you served. By looking back, you'll discover you do have a variety of communication experiences from which you can draw.

But even if you haven't personally talked, your active presence in class, conference, church or state meetings, should provide you with quite a bit of experience — not necessarily as a speaker — but almost as valuable, as a listener. You are probably a connoisseur of speaking ability without even realizing it for you know when a speaker is good or when he is bad.

The next step is overcoming any fear that you will fail. Listening audiences are usually rooting for, rather than against, a new speaker — so take heart. They understand his fears and consequently try to help him along.

By understanding that anxiety is ever-present, that unchecked fears can be devastating, that a certain amount of psyche can actually work *for* you, and that the ultimate satisfaction of a successful talk is worth the effort, you can begin to develop a frame of mind that will both conquer the initial fears and develop confidence in yourself as an effective speaker.

Orderly, effective oral reports don't just happen. They result from orderly habits of the mind, knowledge of how to get through to people, and frequent reappraisals of your performance as a speaker.

I'd like to share five suggestions to help develop confidence and competence in preparing and making both formal and informal oral reports:

(1) *Analyze your listeners* and the occasion. To whom am I talking? — About what? Answers to these questions provide direction and focus for your talk.

(2) *Identify the purpose.* Ask yourself whether you and your report intend to: Inform, explain, instruct, interpret; Amplify, expand a previous report, trace progress; Propose, recommend; Convince or persuade; Defend a position, clarify a stand; Seek cooperation; Motivate, inspire, get action; or, Criticize, reprimand, and allay fears.

(3) *Organize and outline* your report. This is not just an opportunity to demonstrate how much you know about a subject, it is an attempt to help others grasp the facts. Whether responding informally to a question, or reporting formally, try to use an outline.

A Role of Leadership

A smooth running square dance or association depends greatly on the ability of its officers to conduct any necessary business meetings in an interesting and expeditious manner. The organization officer who can keep a meeting lively and at the same time be able to accomplish the business at hand in as little time as possible is, indeed, an asset. The art of expressing one's self well is not all that complicated, as you will discover in this article. Lee Eason, the author, is editor of Washington State's area publication, Footnotes, and his thoughts can prove to be helpful to all leaders.

Here are three easy-to-use outline formulas that are useful when one must prepare with only a few minutes of advance notice. Use them for the impromptu comments, or for the planned-in-advance report or speech.

The AIDA formula is useful when trying to motivate, sell an idea, or get action. The letters spell the name of a well known opera. Each of the letters reminds you to:

| | |
|---------|-----------|
| capture | Attention |
| sustain | Interest |
| incite | Desire |
| get | Action |

This formula makes you focus on the listener, forcing you to present ideas in terms of *his* need, *his* interest, and *his* or *her* problems.

An Easy Formula

The PREP formula is ideal for the spur-of-the-moment reporting. The letters stand for Point, Reason, Example, and Point. Determine clearly in your mind what your *point* of view is on the subject. Next, ask yourself, why? This is the *Reason* step. Follow with *Examples*. This is the most important element because it forces you to be specific. Conclude with a restatement of your *Point*.

Whatever formula you use, you have a better chance of getting through and of receiving the desired response when your report is prepared and presented in an orderly fashion. Remember, practice makes perfect.

(Please turn to page 109)



Modern style contra dancing

By Dick Leger, Bristol, Rhode Island

FOR THIS NEXT SEGMENT of contra dancing I am going to feature a dance that probably has had more to do with getting people interested in this form of dancing than almost any other dance or dances. The reason for its popularity is two-fold. First, it is very easy to set up from squares and second, it is easy to teach and call. Any dance that is easy to set up, easy to call and teach, and easy material with a novel approach is a sure-fire winner.

To the best of my recollection, this dance was written by the late Herbie Gaudreau and was named "Becket Reel" after Camp Becket in the Berkshires, Massachusetts. This is a YMCA camp where Herbie was a staff member for the dance weeks held there. I featured this dance at the Toronto and District Association workshop and dance back in the late fifties. The members promptly fell in love with it and called it Slaunwise Contra, later to be recorded by Don Armstrong as "Slaunh to Donegal."

Setting It Up

Line up your squares across the floor and also up and down the hall. Heads lead to the right and circle four, head gents break and make a line. Now all join hands up and down the hall and we're ready to go with the contra.

Teaching the Contra

Allemande left in your own line (not across the floor) swing your own partner. Put her on your right and as a couple slant to your left (still facing the other line on a diagonal) right and left thru. At this point be careful to point out that one couple at the head and one couple at the foot of the other line will have no one to face so they cannot do the slant right and left thru. Next call is everybody with the couple directly across, right and left thru. Same two ladies chain over and back. Same two couples make a left hand star and back with a right hand star — allemande left, etc. I always make sure that people know they are with their own partner throughout the dance.

Calling the Dance

— — — —, With corner allemande left
 — — — —, All swing your own girl
 — — — —, Slant left, right and left thru
 — — — —, Straight across, right and left thru
 — — — —, Same ladies chain
 — — — —, — — Chain back
 — — — —, — — Star left
 — — — —, — — Star right
 — — — —, — — Allemande left, etc.

This is another dance that doesn't require the dancers to know too much about contra dancing. As a matter of fact, I start doing this particular dance very early in square dance class. It is a great way to let the people start to feel the phrase in the music. It does improve their dancing, and helps make them more conscious of quality in what they are doing. This is one way to help them maintain the quality in their dance experience throughout!

You might keep in mind that the National Square Dance Conventions are devoting more time and space to contras each year. At the Oklahoma City Convention a contra enthusiast could enjoy no fewer than four hours of panel seminars, two hours of dancing clinics and several afternoon and evening sessions every day.

If you find that you are becoming a dyed-in-the-wool enthusiast, plan to attend one of Ralph Page's sessions in New England, 117 Washington, Keene, N.H. 03431, or a contra weekend with Bill Johnston, Box 523, Skippack, Pa. 19474. The Asilomar Vacation Institutes in February and July feature contra dance sessions as a part of the curriculum. Write Asilomar in care of this publication. The Lloyd Shaw Fellowship, which meets each summer, features a great staff of contra dance leaders. For information on their programs write Lloyd Shaw Foundation, Inc., Educational Mailings division, 1480 Hoyt, Lakewood, Co. 80215.

How does

Your Club Operate?

By Eddie Powell, Reynoldsburg, Ohio

WITH MANY new square dance callers and dancers making their debut on the square dance scene, a big decision will face them in setting up a new square dance club. Without being informed, it will be difficult to decide on which type of club to set up. This article is designed to inform and present some advantages and disadvantages of each.

First of all, let's define what a "club" is. Club (klub), (1) a heavy stick of wood, thicker at one end, used as a weapon; (2) a stick or bat used to hit a ball in some games; (3) beat or hit with a club or something similar; (4) a group of people joined together for some special purpose; (5) the building or room used by a club. (*Thorndike Barnhart Dictionary, 5th Edition.*) In this discussion we are referring to definition (4); the purpose being enjoyment of square dancing.

Three Types of Clubs

There are three basic types of square dance clubs — Officer Run, Caller Run and Manager Run.

Officer Run: The normal arrangement of officials are: President, Vice President, Secretary and Treasurer, with the offices usually filled by couples. These officials are normally elected annually by the general body of the club. (Some clubs may choose to elect a slate of officers to serve for a period of six months.) In some clubs the body elects the Junior Board which, in turn, moves up each year and replaces the Senior Board. This method is intended to "groom" the people for the jobs and gives them an insight into what to expect when they take office. Other persons may be appointed by the President to assist him in his duties (Refreshment Chairman, Hospitality, etc.) In an officer run club, the normal tasks of booking callers, dance halls, planning specials, etc. are performed by the Board. If the

club has a club caller, normally he is looked to for advice and may or may not have a vote. The club caller usually teaches the classes and calls at least half of the club dances.

The advantages of this type of system are: (1) Dancers may run the club and do not necessarily need a club caller, which then allows for a wider selection of callers. (2) The caller can call the dance and not really be concerned with the politics of the club.

The most common disadvantages are: (1) Difficulty in finding people to serve as officers. (2) Dancers tiring of the caller and finding a replacement (no job security for the caller).

Caller Run: A caller run club has one person running the club and that person is the club caller. He may or may not have assistance from other persons to act as various chairmen. He is in charge of the club and what he says goes. The caller is responsible, in this type of club, for setting up guest callers (if any), booking the hall, etc. He must also listen to the opinions of his club and members and help to lead the club in the proper directions.

The advantages of this type of system are: (1) If there are any problems that need to be resolved the caller may decide on the spur of the moment what the solution should be without calling a meeting of the Board, etc. (2) The dancers are not involved in club politics and may, therefore, go to the dances, have a good time, go home and not worry about "details."

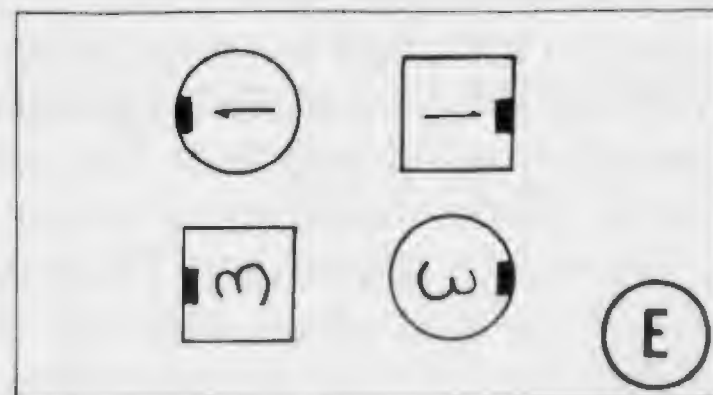
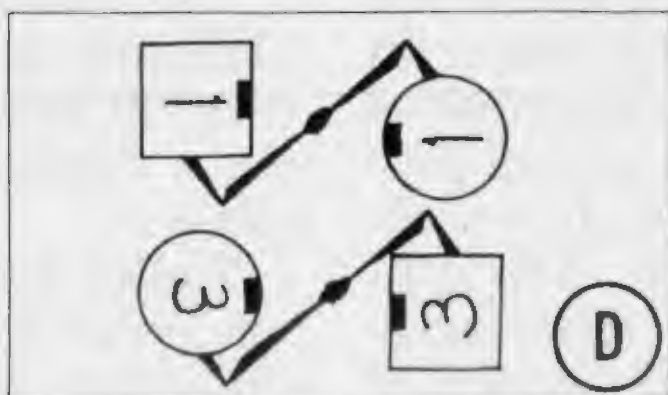
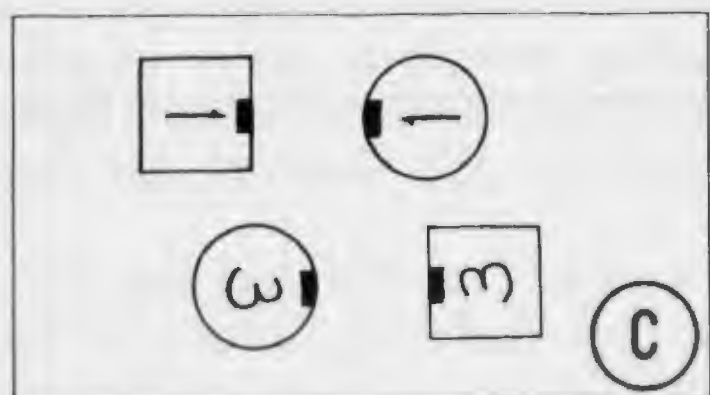
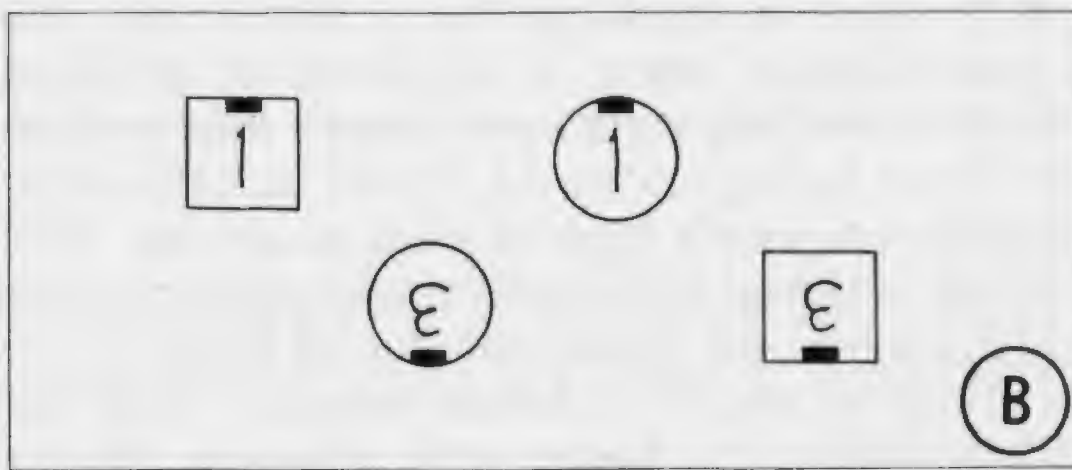
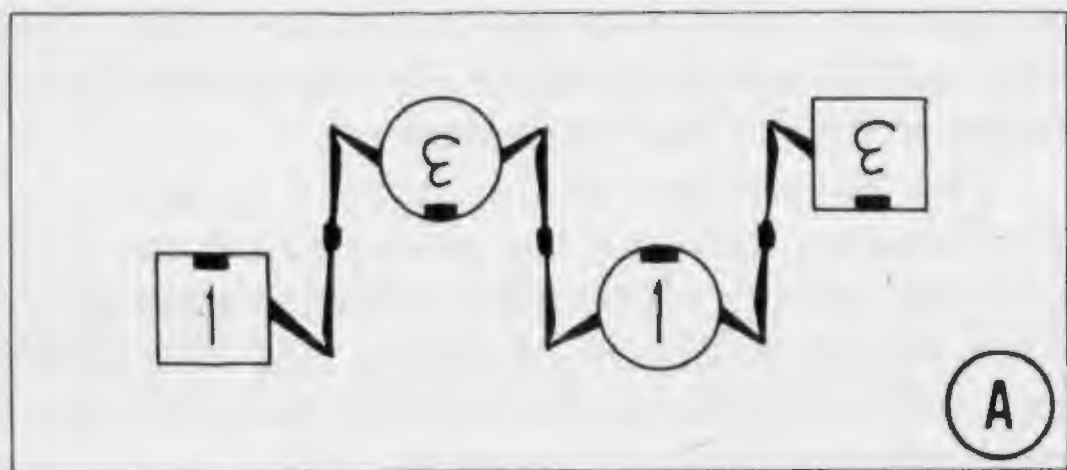
The major disadvantages are: (1) If the caller lives too far away from where the club dances (another town or state), he will spend much money and time trying to make final arrangements on halls, etc. (2) The dancer may end up with a program of just his club caller and may never get to hear another caller
(Please turn to page 115)

TAKE A GOOD LOOK

a feature for dancers



Another Plus Two Movement, Explode the Wave, Gets A Going Over



JOE: With the entire PLUS One and PLUS Two lineups bound into the center of this issue, it may seem strange that we'd select one of them for our column.

BARBARA: Both Joe and I feel that some of these movements, though not difficult, are just tricky enough to give trouble to at least a percentage of today's dancers. At least from what we can see, this is the case.

JOE: Just about everything that can happen to an ocean wave has already happened or is on some caller's drawing board. Explode the Wave, as one example, starts from a plain garden variety wave (A).

BARBARA: The six count movement starts with the dancers dropping hands and passing thru or stepping thru (B).

JOE: It's important here that the dancers actually *do* move past the other dancers in their wave *before* going on with the rest of the movement. This can be a problem point.

BARBARA: Having stepped thru, each dancer turns one-quarter to face his partner (C). Taking right hands with the one they now

face (D), they move past each other as in a right and left thru to end facing out (E), back to back with the other pair.

JOE: As we said in the beginning, it's not a difficult figure but it's well to remember that you step thru first — then take rights and move by.

BARBARA: Just a comment before we close up shop this month. We're delighted with the decision to stress SMOOTH DANCING and standardization in the coming months. Both Joe and I have mentioned many times that there are only a few special techniques a square dancer needs to master in order to be proficient in this activity. Once a new dancer has learned to do a right and left thru, a ladies chain, a do paso and a grand right and left in the early weeks of his lessons, he will have mastered the body mechanics that he will be using later in his square dancing.

JOE: It's a case of everything in square dancing building as you go along. Learn the correct way to start and you won't need to change later on.

The Dancers

Walkthru

HOW TO DO

MAKING AN HERB WREATH

By Phyllis Howell

STILL TIME FOR ONE MORE Christmas decoration or a small item which might be used as gifts at your club's Christmas dance. In fact, these wreaths could do double duty, first as decorations on the wall of your party and then given away at the end of the evening.

Materials Needed (for one wreath)

- 6" styrofoam wreath
- Brown florist tape
- Pipe cleaner
- Ribbon, one inch wide
- Assorted dried beans, peas, seeds, small pine cones
- Assorted herbs and spices of various textures and colors
- Cloves
- Elmer's glue



Procedure

Cover the styrofoam wreath with the brown florist tape, pulling and wrapping it tightly. Overlap each piece so it clings together to make a smooth base for the spices and seeds you will put on it.

Insert cloves about one inch apart on the outside and on the inner edge of the wreath.

Cut three inches of pipe cleaner. Insert it in the back of the wreath to make a hanger.

Make a small bow with the one-inch ribbon. Put a piece of the remaining pipe cleaner through the back of the bow and insert it into the top of the wreath.

Glue the filler material into place making an attractive arrangement of the seeds, beans, spices, pine cones, etc. Pumpkin and melon seeds are easy to handle and make a good contrast to the beans and peas. Glue various aromatic spices in any of the remaining open spaces.

This wreath is not only pretty to look at but when hung in a kitchen near the stove, you'll find it will fill the room with a delicious aroma when you're cooking. Because herbs are quite expensive today, they can be used sparingly, in between the less-expensive items such as pods, seeds, etc.

And best of all — you made it yourself! Merry Christmas!

LAST MINUTE CHRISTMAS IDEAS

DOES YOUR CLUB have an early dance in December? Remember that in England December 6th is St. Nicholas Day, the time when this particular Saint brings candy to those who are good and switches to those who are bad. Why not make a large decoration (for wall, stage or hanging from the center of the hall) of branches and then Scotch tape

The WALKTHRU

wrapped candies onto them. Then at the end of the evening you decide just which club members gets what.

A mid-December dance? December 13th is St. Lucia's day in Sweden. It is traditional on this day to serve coffee cake and coffee and to decorate with candles. With the addition of

greenery, a dance hall could be quite festive and appropriate.

And then don't forget all the symbols we generally think of in relation to Christmas, starting with a nativity scene, a tree, Santa Claus, bells, holly, tinsel, stockings, candy and nuts, toys, fruit cake, angels, a sleigh, stars, reindeer, mistletoe, carols, plum pudding, Christmas cards, red and green colors and, most of all, the joyous greeting of friends. Merry Christmas to all!

physical requirements for a CONVENTION

MOST PEOPLE ARE AWARE that one of the greatest problems in any activity is communication and continuity. People come and go, especially those who may be in a position of leadership, and when knowledge gained from experience is not passed along to those coming up the ladder, it's a waste of time for all concerned.

Interested in meeting this problem headon was the California Square Dance Council, made up of associations throughout the state of California. One of the activities of the Council is to handle the annual state convention. This past year the Council appointed a Convention Investigating Committee for next year's event. In addition to the immediate need, however, the Committee, looking long-range, came up with a list of requirements as a guide which could be used to evaluate facilities for future state conventions.

Other states or associations or those involved with festivals may well find these guidelines of benefit to assist them from overlooking some point which should be considered. Obviously they can be modified to suit any local situation. In addition to the guideline, the Committee further recommended that a follow-up of each convention be kept in the future pertaining to the items on the list. Then should the same facility ever be used again, reference could be made to this record. Not only do square dance personnel change but so do those who run convention facilities and a new manager may have no idea what was previously used or offered in the way of serv-

ice at the various facilities.

Square Dance Convention Guideline

1. Dance area for ____ people, ____ squares, ____ square feet total in ____ dance areas.
2. ____ panel or meeting rooms, each holding ____ people minimum capacity.
3. ____ committee rooms, minimum size ____ square feet.
4. Theatre ____ person seated capacity.
5. Parking area ____ vehicles. Cost ____.
6. Recreation vehicles, minimum ____ spaces with hookup if possible. Cost ____.
7. Sleeping accommodations within walking distance ____; within ½ mile ____ 1 mile ____, 2 miles ____, 3 miles ____.
8. Sound; if previously used and sound problems known, OK; if not, a free dance to test acoustics to determine if hall will be suitable.
 - A. Is house sound available? Cost ____.
 - B. May it be used as background only? ____.
 - C. Must we provide own sound? ____.
 - D. Any special union or local restrictions? ____.If so, obtain name, address and telephone of person to contact.
9. Floor condition; wood ____, concrete ____, tile ____, carpet ____, smooth ____, rough ____.
10. Food service; in house ____, reasonably priced ____, no intoxicating beverages ____.
Restaurants within ½ mile ____, 1 mile ____, 2 miles ____, 3 miles ____.
11. Availability of medical service; in house ____, paramedic ____, hospital distance ____.

12. Security and safety of area; in house security supplied ____, cost ____; security supplied at our cost ____.
 13. Banking services, including after hour depository. ____.
 14. Availability of public transportation; type ____, cost ____, hours of operation ____.
 15. List of services provided at no cost (such as microphones, nurses, ticket booths, etc.) ____.
 16. Union or other special requirements or fees ____.
 17. Insurance; in house ____, own ____.
 18. Accessibility by road, plane, train ____.
 19. Fee for room set ups; hour ____, day ____.
- Rental fee for use of facility; free ____, per day ____, total ____.

QUICKIE TICKETS for a SPECIAL DANCE

THE STEELTOWN TWIRLERS of Fontana, California, held two very large dances last year for which they sold tickets in advance. One of the dances was their New Year's Eve Ball, an annual event. In thinking about the necessity of tickets each year and how to obtain them at a reasonable cost, the club came up with the idea of running them off in quantity at a quick print shop.

The ticket was designed by a club member. The pertinent information was hand-lettered



Mass produced dance tickets.

The WALKTHRU

on and the ticket was further embellished with a New Year's Eve baby and an hourglass. The year and the price of the dance were left blank. 12 tickets were repeated on one 8"x11" sheet of paper.

Using a heavier weight paper available at a printing shop, the club had 100 sheets run off. Then with a paper cutter, club members cut the tickets apart and inked in the year and price for the 1977 event, using only the number of tickets needed for that dance. The remaining tickets were put aside for the 1978 get-together with the price to be determined at a later date.

The cost saving of printing 100 sheets at a time certainly outweighed the small nuisance of having to pen in the year and price of the dance.

BADGE OF THE MONTH



A most unusual design for a club badge comes this month from Ellensburg, Washington. The Blue Agate Squares were named for the famous blue agates found in the area. The club designed a badge which represents a cross-section of the stone with its blue interior and the brown soil which clings to the exterior of unpolished agates. Thus the badge is blue with a small trim of brown.

The club dances each first and fourth Saturday and is active in local events, displaying its dancing at the Country Fair and Rodeo, the Western Art Show and the Eagles Club. If you're in the area, stop by and dance with the Blue Agates at the Morgan Junior High School.

A Club Float



Toms and Hens family club used their parade float to promote their beginner class.

ONE OF THE DELIGHTS of the square dance activity is sharing it with others. Most of the time we do it personally, 16 hands together in a square. Other times we do it talking with one another. Here's a third way of sharing. Read on and find out how a club in Fairfax, Virginia, read about a club in Albany, Oregon, and went and did likewise. That's what the activity is all about!

"In the June 1978 issue of SQUARE DANCING," writes Martha and Homer Mobley, vice presidents of the Toms & Hens, "we saw where a teen club had used a float in a community parade. Since we are a family club and have children of varied ages, we are always looking for ideas to try. This one sounded good enough for the Toms & Hens to try on the Fourth of July.

"Our truck was large enough for one square plus the caller; so three other squares followed behind and danced when time permitted. Two tape recorders with a rapid disconnect plug were used. One tape with music only was used along with a second one with pre-taped calling which our caller pantomimed. A 12-volt battery was used for the amplifier.

"To spread the word of square dancing, the walking dancers handed out several hundred brochures giving pertinent information about our club and extending an invitation to those interested to come to beginner classes in the fall. This was followed up three weeks later by a door-to-door campaign inviting people to

the first night of the class in September. In addition an article in the community newspaper told about our classes..

"After the parade was over the float was disassembled and we all enjoyed a pot-luck dinner.

"Only time will tell how much impact this publicity made but one thing, for sure, we had a new surge of club participation and an excitement was generated to recruit new dancers in the fall."

A S/D CALL FROM ST. NICHOLAS

by Robert G. Rockwell

*Paraphrased from
Clement C. Moore's
"A Visit from St. Nicholas"*

'Twas the night before Christmas and all o'er the floor

Dancers were squaring up for many tips galore.

The music played smoothly, the caller was ready,

His tempo set smartly for dancing so steady.

The caller began to move each 'n' every square;

The dancers responded with great gusto and flair.



Christmas time with a Mexican flavor has been achieved here by a pathway to the hall marked by luminarios. A luminario in its simplest form is a paper sack with the top folded down to make a cuff and a couple inches of damp sand covering the bottom. A candle placed upright in the center of the sand gives off a gentle glow when lighted. A row of luminarios lining the entrance to your square dance hall is a traditionally festive method of welcoming your guests. Merry Christmas.

When atop the dance hall there rose such a clatter
That the caller went out to see what was the matter.
And what to his wondrous eyes there should appear
But a spinning turntable and eight tiny reindeer.
With Santa on top of the platter — how he spun —
With great glee in his eyes from having such fun.
“This eve’s no wrong-way thar!”, shouted St. Nick,
As he turned o’er the disc with a quick flick.
“I could hear your caller so clear while in flight,
That I knew here’s a fun place from its lights so bright.”

His reindeer by now had formed into a square,
And the tip they danced was extraordinaire.
“Go Allemande, Do Si Do, Tea Cup, and Swing Thru;
On Scoot Back, See Saw, Ocean Wave, and Curlique.
You think my reindeer have names e’er so rare?
Well, this year Santa is dancing the square.”
With this, off the turntable his top he did flip,
And entered the dance hall with a smile on his lip.

Into the hall he promenaded with elation
As one and all the dancers gave him an ovation.
He was dressed like a red hot, with boots of great traction,
And as he twirled his beard, there was a chain reaction.

Bits of old records were caught in his hair;
His eyes were ice cold in the light’s bright glare.
A quick hush came over every square in the room
As his jolly laugh, by golly, made ev’ryone zoom.

Very quickly Santa had charge of the tip
As his bag he opened with flourish and flip.
“Here are square dance calls of such special delight,”
And he picked up the mike with little stage fright.
Each call he gave with gusto and speed,
And the dancers each gave hie and heed.
A square dance tape he pulled from his bag,
Adjusted the tempo, sped up the lag.
“Here are descriptions of calls that make sense,
So guaranteed to make no one look dense.
Take a look at your corner, your opposite, too,
Then a bow to your taw, and your right hand pass thru.”

From his bag St. Nick drew a noiseless loudspeaker,
And for halls too noisy, a dance floor desqueaker.
“For next year,” he said, with a shake of his hair,
“Be sure to stir the bucket in ev’ry square.”
So laughing goodbye, off the stage he sashayed;
Away with his reindeer he veered with a trade.
Then the caller and dancers heard so clear and so bright
His “Merry Christmas so square, and to all a good night!”

SQUARE DANCE DIARY *by a square dancer*



In square dancing the unusual is always to be expected. It's

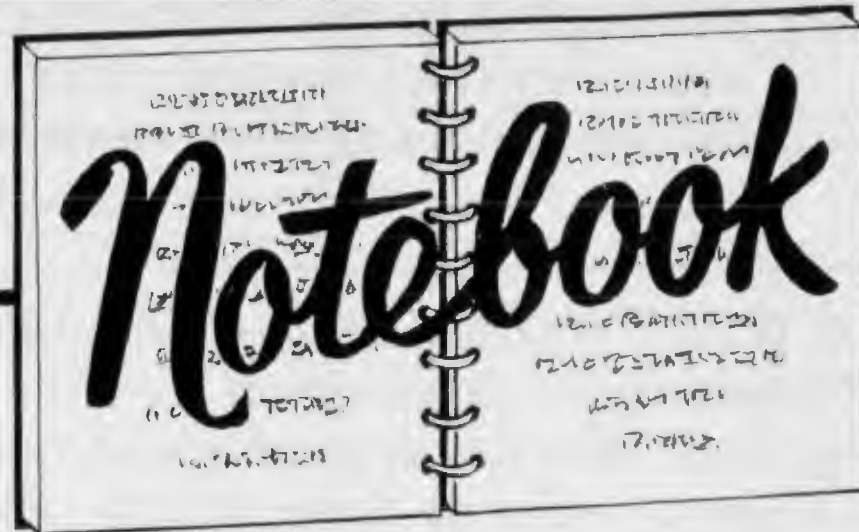
ALL IN A DAY'S WORK

"WE'RE GOING TO CUT BACK ON OUR NUMBER OF LESSONS. BERNICE HERE WILL HAND OUT CASSETTES OF THE HOMEWORK YOU'LL BE DOING EACH NIGHT BETWEEN OUR WEEKLY SESSIONS..."

"GEORGE ALWAYS ACCEPTS THESE SITUATIONS AS A REAL CHALLENGE!"



The CALLERS



P.A. CONSIDERATION FOR LARGE HALLS and OTHER SOUND IDEAS (continued)

By Dennis E. Upright and Andy Cisna

Thoughts concerning "sound" and how to work it out under a myriad of complex situations has long been a pet topic for callers. In The Callers' Notebook we would like to present from time to time thoughts on "sound" and other topics of general interest. We appreciate your views and comments. This is a continuation of the article started in last month's Notebook, offering more food for thought on this all-important topic.

In Figure 5, two microphones are the input to the main amplifier. The main amplifier is driving 6 speakers connected in a series-parallel arrangement. With the wiring arrangement shown, the impedance the speakers would be presenting to the main amplifier would be approximately 5 ohms. These speakers would be connected to the 4 ohm output of the main amplifier for best power transfer.

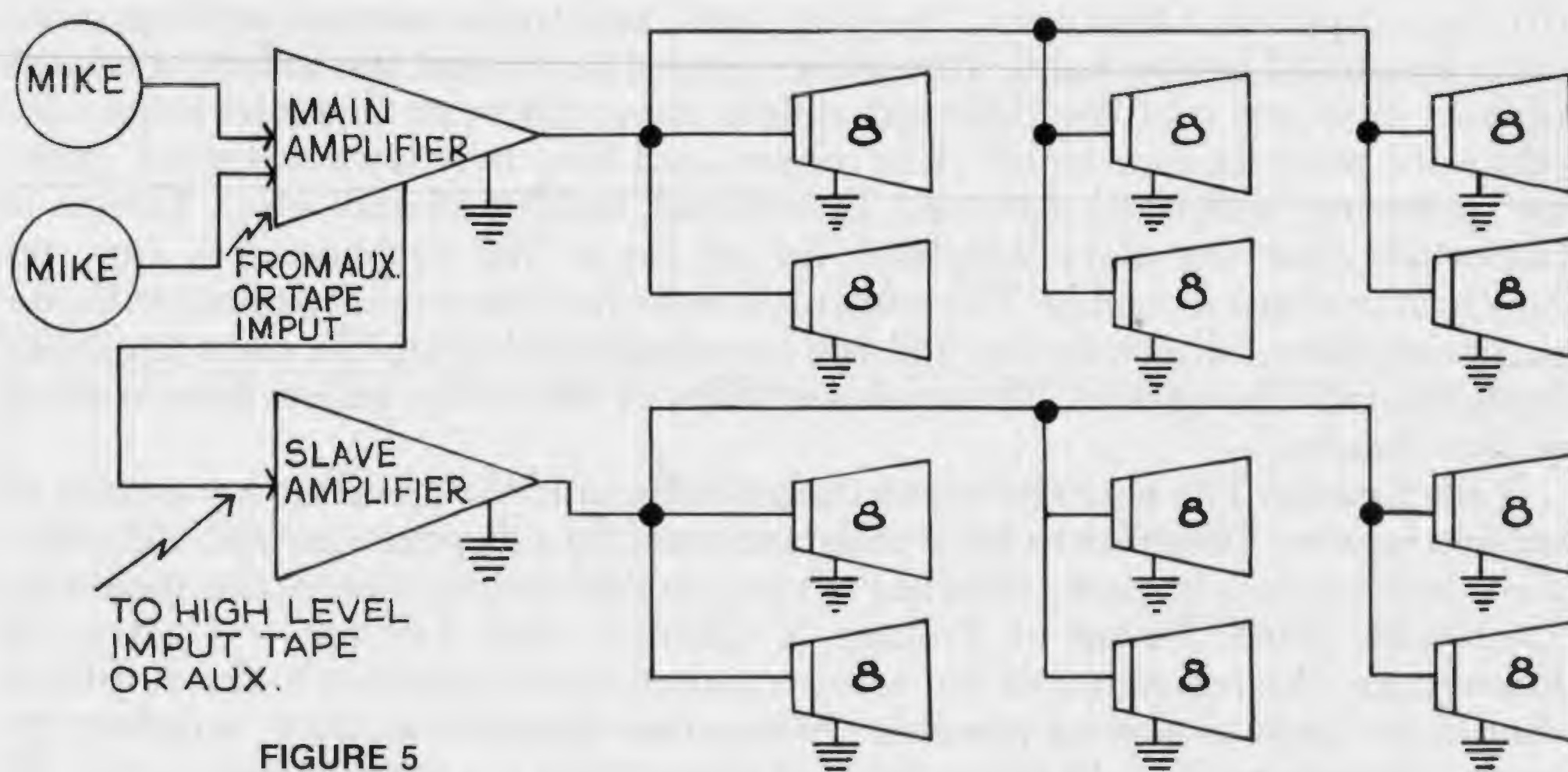


FIGURE 5

However, in this example, it is assumed that 6 speakers are not enough to sufficiently cover the area and that an additional 6 speakers are required. To simply connect all 12 speakers to the main amplifier would certainly overload the amplifier. Therefore, a portion of the main amplifier signal is taken and

connected to one of the high level inputs of another amplifier. This second amplifier then becomes the slave amplifier to the main amplifier. The controls on the slave amplifier must be predetermined and correctly adjusted and set. The purpose of the slave amplifier—deliver power to the additional 6 speakers.

OUR AUTHORS: Andy Cisna and his wife, June, began square dancing in 1969, and upon graduation went to Mac Parker's Callers' School. He is currently the caller for several clubs, conducts workshop groups, teaches classes, and is guest caller as time permits. He has attended national callers' schools on several occasions, is a member of CALLERLAB and has written numerous square dance calls. In addition to sounding the halls where he normally calls, Andy has been chairman of sound for the Mason Dixon Square Dancers Association Festival. This annual festival typically uses some four ballrooms and accommodates upwards of 1,000 dancers.

Dennis Upright graduated from the Pennsylvania State University in 1960 with a B.S. in Electrical Engineering. Since then he has been designing analog and digital systems for the reduction of physiological data for medical research, including interfacing to digital computers and computer programming. He and his wife entered square dancing in 1972. They have held several club offices and are members of several clubs. Dennis has assisted in sounding numerous halls for club and festival dances.

The slave amplifier could be used to drive every other speaker in the hall, or the slave could be used to drive an additional area when "the hall is opened up," by the simple insertion of a plug into the slave amplifier from the main driving amplifier. Obviously, the gain, bass, and treble control settings must be determined before hand. It must be remembered that the different microphones that are used by different callers have different characteristics, i.e. some are more bass or treble than others, and they may have different "pick-up" patterns, (elliptical, carotied, directional, unidirectional, etc.). Thus it is important that the slave amplifier be set for a "flat response" — i.e., no emphasis on bass or treble. The control of these functions must remain with the main amplifier, otherwise the hall will be unbalanced when the slave amplifier is placed into the system. The main amplifier is where the callers have control of the "knobs."

Line Losses: The wires between the amplifier and the speakers are a cause of wasted power. These wires have resistance and thus dissipate power. Actually, their resistance is in series with any series-parallel connections of the speakers. Therefore, since $\text{Power} = \text{Voltage} \times \text{Current}$, and $\text{Voltage} = \text{Current} \times \text{Resistance}$, the resistance of the wires connecting the speakers to the amplifier should be kept as low as possible. Wire sizes increase as their numbers go lower, therefore; No. 18 gauge wire (6 ohms/1000 ft.) is preferred to No. 22 gauge wire (16 ohms/1000 ft.). For wiring large halls No. 18 or No. 16 gauge stranded wire should more than suffice. This type of wire is commonly called lamp cord or "zip" cord.

Phasing: The proper phasing of the speakers to the amplifier is as important as correct impedance matching. The output plugs on amplifiers and the input

jacks to the speakers are polarized, i.e. — they can be inserted only one way. This ensures the proper phasing once correctly wired. Proper phasing simply means that when the voice coil of one speaker is moving outward, all others are doing the same. If one voice coil moves outward and another is moving inward there is a 180 degree phase reversal, and the sound is not delivered to the floor at the same time. If the speakers are not properly phased, the sound from one speaker is bouncing off the back wall and is delayed reaching the floor with respect to the other speakers. To insure proper phasing, all “+” sides of the speakers need to be connected to the “+” side of the amplifier. This polarity must be retained throughout any series-parallel wiring used to connect the speakers to the main/slave amplifiers.

Height: The disbursement of a correct sound pattern from the speakers to the floor is also very important. Some enclosures have a horizontal sound pattern and others have a vertical sound pattern. In most cases, the caller has his “stands” on the stage and, as a result, he and the speakers are elevated above the dancers. When driving a large hall, the same stands are used to hold the speakers, but often they are on the floor at the same height as the dancers. The speakers must be above the dancer’s heads and angled downward to prevent reverberations. If the stands and speakers are to be placed off the elevated stage, they should be placed on a platform, desk, etc., so that the final height of the speakers would be the same as a placement of the stands and speakers on the elevated stage with the caller.

Over Sounding: This is a poor term to use. If a hall is not sounded properly, the term *over volume* would be more correct. If more speakers than are necessary are used to cover the area, and if correct phasing and proper impedance matching have been employed; then the volume is simply turned down. Given the proper equipment and correct wiring, one cannot “over sound” a hall, but one can surely “under sound” it. If the proper phasing of the speakers to the required amplifiers is not correct, the sound will be mushy and garbled. If there are not enough speakers employed, there will be “dead spots” in the hall. These “dead spots” cannot be sufficiently corrected by turning the volume up. Trying to compensate in this manner will make the sound much too loud in the vicinity of the speakers and could possibly overdrive the speakers and thus damage them.

Help for Future Festivals

For conventions and/or festivals which are held each year within the same facility, serious consideration should be given to obtaining a correct set of cabling for these halls. Since the halls do not change in sounding requirements, the number of main amplifiers and slave amplifiers, along with the number of speakers required, remains fixed.

The object is to obtain and wire the number of necessary speakers in the proper series-parallel connections, maintaining the proper phasing. The standard “pig-tails” of the same manufacturer cannot be used as they usually place the speakers in a parallel connection. To modify the wiring on these “pig-tails,” usually loaned by the various callers, would be wrong as they would then be incorrectly wired for normal use. The correct mating plugs can be obtained from most electrical supply houses. These plugs, called Jones Plugs,

along with several hundred feet of wire, a soldering iron, and a resistance meter (VOM — Volt Ohm Meter) are all that are required to make these “special” cables. Of course, one must study the sound requirements of the area and determine the number of speakers and their proper placement. It should also be remembered that the halls should be checked for their acoustical characteristics.

Treating the Walls

Drapes or tapestries on a wall will absorb the sound, while paneling or a masonry construction will reflect the sound. If the ceiling is acoustical tile, sound will be absorbed, but if the hall has a cathedral type ceiling, it becomes important that the speaker stands used are such to allow the attached speakers to be angled downward onto the dancers; thus the dancers will absorb the sound. If possible, halls should be sounded from the widest dimension of the hall as in Figure 6.

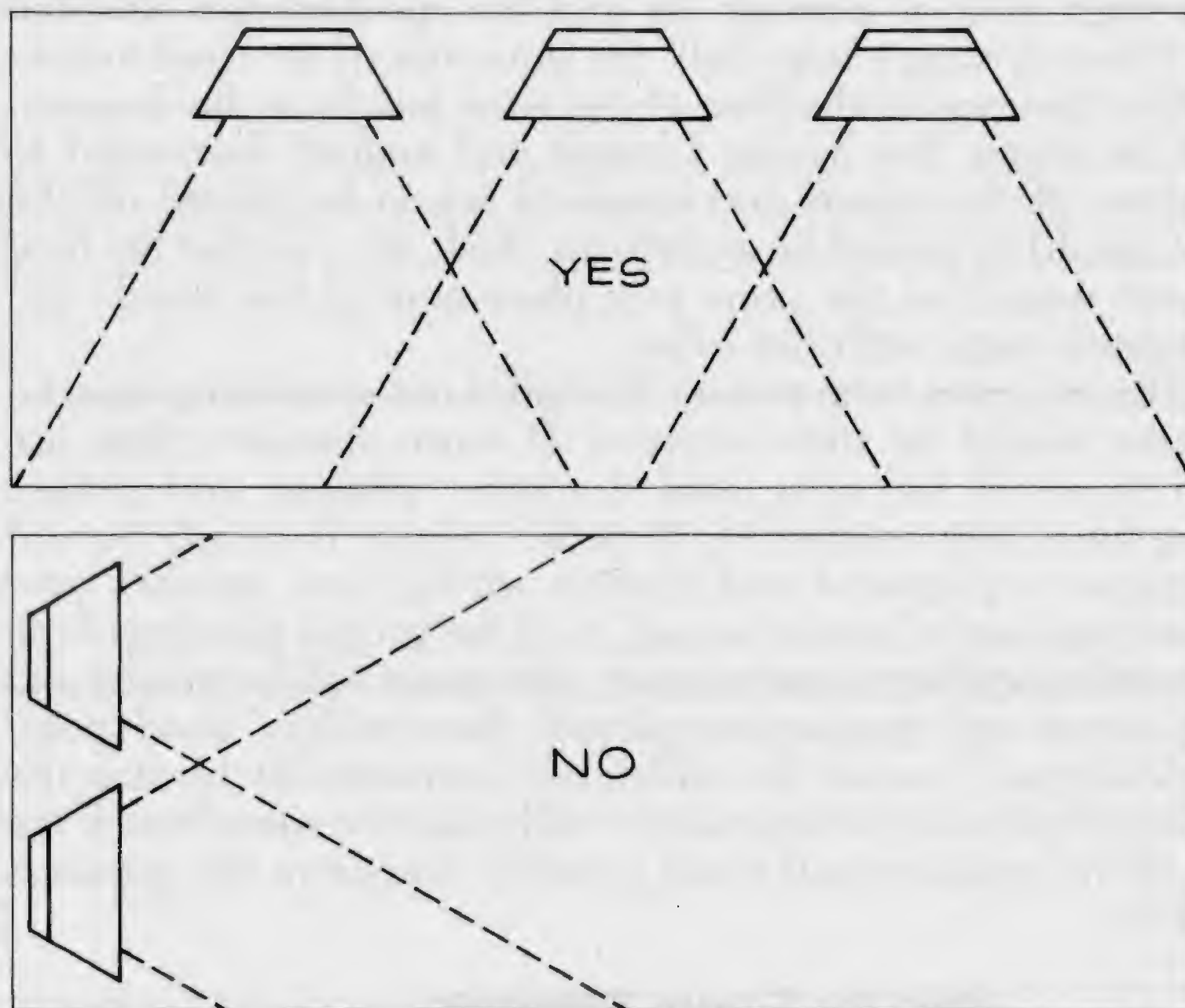
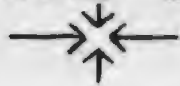


FIGURE 6

For a very nominal cost, an association can obtain the necessary materials and find someone to help with making up the required cables and determining the amplifier connections which are necessary. After this has been done, the sound committee each year only need concern itself with implementation and “appropriation” of the required equipment. The sounding will be superb year after year!!!

When we started The Callers' Textbook almost nine years ago, we fully expected to finish the project within a couple of years. Now that the Textbook's chapters are completed and we are doing final editing we realize that there is no end to the wealth of knowledge needed by and coming from the callers. We have some excellent essays destined for this Callers' Notebook in the future.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Indiana

The Indiana Dancers Association, Inc. celebrated Square Dance Week with many free shopping center dances, an Ohio River boat trip dance, square dancing on television, and a proclamation from Governor Otis R. Bowen announcing the dates of Square Dance Week as September 17 to 24 in the State of Indiana.

Ohio

Contra Corners is one of the newest clubs in the Akron area, dancing one of the oldest styles of American folk dances, the contra dance. The club is growing, planning trips to other contra clubs and putting on demonstrations. They dance on the 2nd and 4th Thursday nights each month at the O.H. Somers School, corner of Herbert and Hale, from 8 to 10:30 p.m. Prompter/Caller is Carol Kopp.

Nebraska

Eastern Nebraska Round Dance Association was formed in January, 1978, for the purpose of enlarging round dance participation and improving round dancing, and through a selection of Rounds of the Month standardizing round dance programs in the area. A Mini Festival was held last May with Homer and Vera Todd as leaders. Next May 25, 26, and 27th Charlie and Bettye Procter will be the leaders for the 1979 three-day festival. Rod and Kathy Windhorst were elected Presidents in June, 1978. Others serving with Rod and Kathy were "Veeps" Wendell and Ruth Robison; Steve and Carol Applegate as Secre-

taries; and Greg and Gwen Duerr as Treasurers.

California

The Fumblin' Feats Square Dance Club of Blythe will hold its 2nd Annual Square Dance Festival on December 1st and 2nd. The location will be the Palo Verde High School.

Netherlands

True square dances, through and through, are to be found in "Ancy" and "Big Ben" Uileman, reporter of the Netherlands for *Chatterbox*, the European square dance magazine. Married this past June after an initial meeting through square dancing, the two selected square-shaped bands for their wedding rings with the inscription of "Shape '77," because it was at the summer jamboree in Shape that they really decided to go through life together. Their honeymoon was spent visiting square and round dance clubs in Hamburg, Ansbach, Ulm and Bitburg. This is really making square dancing your life!

New Hampshire

As a matter of convenience to the dancers, and based on comments received, the Convention Committee for the 20th New England Square and Round Dance Convention (scheduled for April 27th and 28th in Manchester) has established a procedure change in registration. Registration blanks will be made available to clubs and will also appear in the January issue of the New England Caller, or may be obtained by contacting the registration chairmen, Dick and Peg Collette, 18 Lindy Street, Suncook 03275. The change in registration procedure will eliminate the necessity of waiting in long registration lines at the Convention Center. By registering in advance, dancers will avoid the need of checking in at the registration desk upon arrival. Registration kits will be sent by mail to all registrants, which will include a registration ribbon. No dancer will be admitted to the square dance hall without a registration ribbon.

Florida

The 21st Annual Square and Round Dance Festival is scheduled for January 26th and 27th at the Municipal Auditorium in Panama City. Featured callers will be Tony Oxendine and Jerry Helt. Jerry and Barbara Pierce will be in charge of the round dance workshop and

ROUND THE WORLD of SQUARE DANCING

program. A Saturday night afterparty will spotlight visiting callers.

New Zealand

Workshop Squares of Auckland have, for the past three years, taken square dancing to the members of the Ranfurly Road Intellectually Handicapped Club. Each year this club has increased in size and this year at the 6th birthday celebration it was "standing room only." For the event, the members of Workshop Squares dressed a pair of "dancing dolls"



Dancing dolls presented to RRIHC in New Zealand.

and presented them to the members of RRIHC. As Jeanne Waters, caller for the Workshop Squares remarked, "The gifts cost us only time and effort as they were all made by club members. They were hard to give away as we had grown very fond of them, but once given, the obvious pleasure the IHC members had in the dolls was so rewarding we all came away with a warm glow."

Germany

September 1 to 3 were the dates and Augsburg, Germany, the place for the 24th Annual European Fall Roundup, sponsored by the Augsburg Stompers, the Tamara Twirlers from Munich, and the Kaetchen Swingers from Heilbronn. More than 500 dancers attended from Belgium, England, Holland, Italy, Germany, and the United

States, which was represented by dancers from Texas and Michigan. In keeping with tradition and certain unwritten rules, the organizers of the Roundup succeeded so well in balancing receipts and expenses that a net "profit" of \$3.25 was realized. With the 1978 Roundup behind them, dancers in Europe are already starting to prepare for the 25th Silver Anniversary European Fall Roundup (Labor Day Weekend, 1979) which hopefully will be held at the dance hall near Frankfurt where the very first Roundup took place in 1954. This should be a wonderful opportunity for all former overseas dancers to see old friends again and an invitation is cordially extended to everybody to dance with Europe on this special occasion.

Arizona

Tucson in January — suntan weather and three top-notch callers — what else could dancers ask for? The 31st Annual Square and Round Dance Festival is offering all this and more for your mid-winter blues. On January 18-21, 1979, Chuck Bryant, Jerry Haag and Ken Bower will combine forces in sunny Tucson to keep you dancing to your heart's content. There will be workshops, round dancing, and on the final day free coffee and donuts at the Old Pueblo Square and Round Dance Center. The main events will be held in the Community Center. Round dance instructors will be Frank and Phyl Lehnert. For the contra afficianados, Cal Thompson will host a contra dance on January 19. Come and join in the fun in sunny Tucson.

When two Tucson clubs and their callers finally concluded that it had become impossible to graduate two classes per year they switched to the CALLERLAB-recommended schedule of 39 weeks. Unlike the CALLERLAB Program, however, the callers take their students all the way to the Plus II level! This is the only way they can produce new dancers who would be suitable new members for sponsoring clubs. An important and valuable adjunct to the lessons are open dances twice a month geared especially to the abilities of the current students. The dances start at the Extended Basics level in December and change to Mainstream in the spring. By fall they include many Plus I and Plus II movements. Experienced dancers are also welcome and some do attend. A beneficial

side-effect of the nine-month program appears to have developed — in June, July and August the vacant class time slots present fine opportunities for round dance lessons. So far the program has proved to be successful.

Massachusetts

On August 20th, the South Eastern Massachusetts Coordinating Association sponsored the half-time entertainment at the New England Patriots vs Kansas City Chiefs football game at Schaeffer Stadium in Foxboro. Some 600 dancers came onto the field and danced for a crowd of 40,000 spectators. It was a fun time as the dancers had their box lunches, watched the game for free with their friends, danced for an hour after the game, and the weather was perfect. 75 squares covered the entire field. Jim Purcell directed the show and called for the dancing. 47 clubs participated, with the dancers traveling in car pools and chartered buses from over 135 cities and towns in the southeastern part of the state. Although the exhibition was not televised in the local area, the participants are curious to know if other people were fortunate enough to see the event. The Patriots won the game (24-7) and the cheerleaders were very pretty, but the square dancers were the best.

Kentucky

Kentucky's newest square and round dance association, Bluegrass and Eastern Kentucky Association, Inc., hosted its first annual Fall Festival in September. The Festival was held in Lexington at the new downtown Civic center (home of Rupp Arena) in the heart of Kentucky's thoroughbred horse country. Squares were called by Chuck Bryant and Johnny Davis with rounds by Bob and Jannette Kemper.

Colorado

For those of you interested in statistics, 243 dancers representing 29 states and four foreign countries, 21 callers, and 10 round dance instructors attended the 16th Annual Reunion of Overseas Dancers at the Four Seasons Motor Hotel in Colorado Springs in August. At the annual meeting it was decided to donate \$50.00 on an annual basis to the Rose Parade Square Dance Float. A resolution adopted by the group called for dancing square dance movements in the manner called for by CALLERLAB; dancing smoothly with emphasis on good styling; avoiding gimmicks and bad practices which interrupt the flow of the dance; and wearing appropriate square dance attire at all dance functions.

40,000 spectators witnessed an exhibition of square dancing by members of several clubs in the Massachusetts area. The event took place as half-time entertainment at the New England Patriots-Kansas City Chiefs football game in Schaeffer Stadium.

Empty stands indicates a pre-game rehearsal.



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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

December, 1978

DANCING MS

PLUS ONE

By Jack Lasry, Hollywood, Florida

A NORMAL EVOLUTION for square dancers who have had several years of Mainstream experience is to reach up into the next plateau of dancing. The Plus Programs — One and Two — established by CALLERLAB to provide additional variety in choreography, have been stabilized for the next several years, allowing callers and dancers alike to become acquainted with the content and to give ample time for solid programs and clubs to be established. Only time will tell if these Plus One and Plus Two dance plateaus will become popular but the early signs are quite positive on their acceptance.

There are 12 calls on the Plus One Program so an introduction to Plus One dancing can easily be done in a five to six week workshop of two to two and one-half hours. To determine if your group is ready for a Plus One Program, the following questions must be answered.

Do the dancers have enough experience to move into Plus One dancing? Do you have another night to devote to a Plus One Program? Are there enough interested dancers to support such a program? How will this affect your Mainstream club? How well equipped are you to teach and call Plus One calls? Should we introduce one Plus One call per month to our Mainstream club and raise the plateau of dancing? If we raise the Mainstream club to a Plus One level, how will this affect bringing new graduates into the club?

Think seriously about the program. Once you have made up your mind to go ahead pick a night, if possible, that will least conflict with

the club programs in your area.

A good Plus One Workshop/Dance should offer a mixture of newly taught Plus One Basics, Mainstream Basics and lots of dancing practice.

The Plus One Basics

| | |
|---------------------|--------------------|
| (Anything) and Roll | Spin Chain the |
| Diamond Circulate | Gears |
| Flip the Diamond | Teacup Chain |
| Pair Off | Trade the Wave |
| Peel the Top | Triple Scoot |
| Single Circle to | Triple Trade |
| Wave | Turn and Left Thru |

Here is a suggested six-week program for moving dancers into a Plus One Program.

First Night of Workshop

- Tip 1 — Mainstream warmup
- Tip 2 — Teach and dance triple trade from two-faced lines end to end
- Tip 3 — Teach and dance diamond circulate
- Tip 4 — Dance for practice and fun
- Tip 5 — Mix and combine triple trade with diamonds
- Tip 6 — Dance for practice and fun

Second Night of Workshop

- Tip 1 — Warmup based on Mainstream figures
- Tip 2 — Review triple trade
- Tip 3 — Review diamonds
- Tip 4 — Teach and dance flip the diamond
- Tip 5 — Teach and dance spin chain the gears
- Tip 6 — Dance for practice

Third Night of Workshop

- Tip 1 — Warmup. Include triple trade and diamonds
- Tip 2 — Review flip the diamond and spin chain the gears
- Tip 3 — Dance for practice
- Tip 4 — Teach single circle to a wave
- Tip 5 — Teach peel the top
- Tip 6 — Dance for practice and fun

Fourth Night of Workshop

- Tip 1 — Warmup using diamonds, flip the diamond and triple trade
- Tip 2 — Dance spin chain the gears and review single circle to a wave
- Tip 3 — Review peel the top
- Tip 4 — Teach trade the wave from left-handed waves only
- Tip 5 — Teach triple scoot
- Tip 6 — Dance for practice and fun

Fifth Night of Workshop

- Tip 1 — Warmup dancing spin chain the gears, single circle to a wave, diamonds and triple trade
- Tip 2 — Review triple scoot and trade the wave
- Tip 3 — Teach and dance pair off
- Tip 4 — Teach and dance turn and left thru
- Tip 5 — Dance for drill
- Tip 6 — Dance for drill

Sixth Night of Workshop

Teach only the tea cup chain and use the other figures previously taught throughout the evening. Dance and workshop.

I urge that you continue to call a singing call each tip and if possible use some of the Plus One Basics in your singing calls.

I don't feel that you must explore All Position Dancing during this introduction to Plus One choreo. I also feel that some of the basics are easily adapted to Plus One APD. Others take a lot of drill and dance discipline and can be quite challenging. These Plus One calls lend themselves to All Position Dancing: diamond circulate, pair off, single circle to a wave, triple scoot.

These require more dancer concentration when using all Position Dancing: flip the diamond, trade the wave, spin chain the gears, peel the top, tea cup chain.

Turn and left thru and roll are limited to one position dancing. I've included some practice figures for use in teaching the Plus One movements.

Heads square thru four
Swing thru, boys run right
Girls hinge, diamond circulate
Boys cast off three quarters
Boys cross run, wheel and deal
Dive thru, square thru three quarters
Left allemande

Workshop Editor Jack Lasry has proven himself many times over the years as an accomplished teacher. While there may be more than one concept for presenting the Plus One movements, you might give special attention to this concept that Jack uses with his dancers.

Heads square thru four
Swing thru, boys run
Couples circulate, girls hinge
Diamond circulate, four boys swing thru
Boys cast off three quarters
Boys cross run, girls trade
Couples circulate
Boys run, turn thru
Left allemande

Heads square thru four
Swing thru, boys run
Couples hinge, triple trade
Couples hinge, wheel and deal
Pass thru, left allemande

Heads lead right circle to a line
Pass the ocean, girls trade
Recycle and veer left
Couples hinge, triple trade
Couples hinge, wheel and deal
Star thru, pass thru
U turn back
Left allemande

Heads square thru four
Swing thru, boys run
Tag the line right
Couples circulate, boys cross run
Girls hinge, diamond circulate
Boys swing thru, flip the diamond
Scoot back, boys run
Bend the line
Right and left thru, cross trail thru
Left allemande

Heads right and left thru
Rollaway a half sashay
Slide thru, single circle to an ocean wave
Boys trade, boys run and roll to face in
Girls hinge, center girls trade
Girls extend to a wave
Walk and dodge
Partner trade and roll
Grand right and left

SPECIAL WORKSHOP EDITORS

| | |
|-------------------|-----------------|
| Jack Lasry | Workshop Editor |
| Joy Cramlet | Round Dances |
| Ken Kernan | Ammunition |

Heads lead right, circle to a line
 Star thru, pass thru, trade by
 Swing thru, girls fold, peel the top
 Single hinge, eight circulate
 Triple scoot, trade and roll
 Lines up and back
 Star thru, pass thru, trade by
 Left allemande

Heads spin the top, turn thru
 Circle to a line
 Right and left thru
 Dixie style to an ocean wave
 Trade the wave, recycle and veer left
 Couples hinge, triple trade
 Couples hinge, wheel and deal
 Pass thru, trade by
 Left allemande

Heads lead right, circle to a line
 Pass the ocean, eight circulate
 Spin chain the gears
 Scoot back, boys run, bend the line
 Swing thru, turn and left thru
 Dixie style to a wave
 Boys cross run, eight circulate
 Girls trade, recycle
 Left allemande

Heads lead right, circle to a line
 Pair off, cloverleaf
 Double pass thru, centers in
 Cast off three quarters
 Cross trail thru
 Left allemande

Plus One dancing can be lots of fun and provide for the eager dancer the opportunity to become familiar with some additions to his square dance vocabulary that will expand the available choreography into a most interesting dance program.

THE PLUS MOVEMENTS HANDBOOK.
Over the years SIOASDS has published many handbooks. None have received greater acceptance than the Illustrated Basic Movements Series. The latest, which begins on page 49, is designed for those who wish to dance past Mainstream. Additional copies of this Handbook are available by writing 462 North Robertson Blvd., Los Angeles, CA 90048. Single copy 30c each, \$20.00 per hundred; see postage costs on page 119.

SINGING CALLS

MOHAIR SAM

By John Saunders, Altamonte Springs, Florida
Record: Kalox #1226. Flip Instrumental with John Saunders.

OPENER, MIDDLE BREAK, ENDING

Sides face grand square

Who is the hippy who's happening

All over our town

Thrilling all the girls with the lovin'

He lays down

Four boys star left go once around turn thru

Left allemande and promenade with

Fast talkin' slow walkin' good lookin' Mohair Sam

FIGURE:

Heads promenade three quarters round and then

Sides double swing thru ping pong circulate

And when you're there new centers swing thru

Turn thru swing your corner go

Left allemande promenade with

Slow walkin' fast talkin' good lookin' Mohair Sam

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

GOOD HEARTED WOMAN

By Wade Driver and Pat Barbour,
 Houston, Texas

Record: Rhythm #119, Flip Instrumental with Wade Driver and Pat Barbour

OPENER, MIDDLE BREAK, ENDING

Sides face grand square

A long time forgotten are dreams that

Just fell by the way the good life

He promised ain't what she's living today

Left allemande weave the ring

She never complains of the bad things done

Do sa do and promenade

She talks about the good times they've had

And all the good times to come

FIGURE

Heads promenade go halfway around

Come down the middle and square thru four

Four hands around and then

Right and left thru my friend

Turn the girl slide thru

You square thru again

Four hands around that ring now trade by

Corner lady swing swing and promenade

She's a good hearted woman in love

With a good timing man

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ROUND DANCES

FUN AND FROLIC — Belco 282

Choreographers: Buzz and Dianne Pereira

Comment: Active two-step and the music is adequate

INTRODUCTION

1-4 **DIAGONALLY OPEN Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Walk, —, 2, —;**

5-8 **Side, Close, XIF to SIDECAR, —; Side, Close, XIF to BANJO, —; Fwd, Lock, Fwd, Lock; Walk, —, 2 end in SEMI-CLOSED facing LOD, —;**

9-12 **Fwd Two-Step; Fwd Two Step; Rock Fwd, —, Recov, —; Rock Bk, —, Recov, —;**

13-16 **Fwd Two-Step; Fwd Two-Step; Side, —, Behind, —; Side, —, Thru M face WALL in BUTTERFLY, —;**

PART B

1-4 **Face to Face Two-Step; Bk to Bk Two-Step end OPEN facing LOD; Strut, —, 2, —; 3, —, 4, —;**

5-8 **Circle Away Two-Step; Together Two-Step; (Twirl) Walk LOD, —, 2, —; Fwd, —, Pickup to CLOSED M facing LOD, —;**

9-12 **Fwd Two-Step; Fwd Two-Step end M face WALL; Turn Two-Step; Turn Two-Step;**

13-16 **Side, Close, Side, Close; Side, —, Thru, —; Side, Behind, Side, Front; Pivot, —, 2 M face LOD, —;**

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

1-3 **SEMI-CLOSED Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL; Side, Close, Apart, —.**

GONNA WRITE MYSELF A LETTER — Belco 282

Choreographers: Rocky and Vicki Strickland

Comment: Active two-step to jazzy music.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; (Cross Over end LEFT-OPEN) Fwd Two-Step; Fwd Two-Step;**

5-8 **(Cross back to OPEN) Fwd Two-Step;**

Fwd Two-Step; Circle Away, —, 2, —; Together, —, 2 to BUTTERFLY M face WALL, —;

9-12 **Side, —, Behind, —; Side, Close, Side, —; Side, —, Behind, —; Side, Close, Side, —;**

13-15 **Bk Away, —, 2, —; Bk, Close, Fwd, —; Together, —, 2, —; Side, Close, Thru to SEMI-CLOSED, —;**

PART B

17-20 **Fwd Two-Step; Fwd Two-Step; Lunge to Face, —, Recov facing RLOD, —; Fwd Two-Step;**

21-24 **Lunge to Face, —, Recov facing LOD in SEMI-CLOSED, —; Fwd Two-Step; Side, —, Behind, —; Side, —, Thru end M face WALL in CLOSED, —;**

25-28 **Side, Close, Fwd, —; Walk RLOD, —, 2 end M face WALL, —; Side, Close, Bk, —; Blend to BANJO Fwd LOD, —, Check, —;**

29-32 **Bk, Fwd, Fwd, Lock; Walk, —, 2 to CLOSED, —; Pivot, —, 2, —; 3, —, Thru to SEMI-CLOSED facing LOD;**

SEQUENCE: A — B — A plus Ending.

Ending:

1-4 **Fwd Two-Step; Fwd Two-Step; (Twirl) Walk, —, 2, —; Apart, —, Point, —.**

BROWN EYES BLUE — Rhythm 502

Choreographers: Dave and Nita Smith

Comment: Not a difficult two-step but enjoyable to dance. Interesting music. Cues on one side of record.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step end BUTTERFLY M face WALL; Side, Behind, Side, Touch; (Wrap) Side, Close, 1/4 R Turn face LOD, —;**

5-8 **Wheel, 2, 3, 4; Unwrap, 2, 3, end OPEN facing RLOD, Change Sides, 2, 3, —; Walk, —, 2, —;**

PART B

1-4 **CLOSED M face WALL Side, Close, Fwd, —; Side, Close, Bk, —; Side, Behind, Side, Front; Side, Draw, Close, —;**

5-8 **Twisty Vine, 2, 3 to BANJO M facing LOD, —; Fwd Two-Step end in CLOSED M face WALL; Twisty Vine, 2, 3 to BANJO M facing LOD, —; Fwd Two-Step;**

9-12 **Fwd, Lock Fwd, —; Rock Fwd, —, Recov, —; Bk, Lock, Bk, —; Rock Bk, —, Recov, —;**

(Please turn to page 81)

The illustrated **PLUS** Movements of **SQUARE DANCING**

HANDBOOK SERIES

Reprinted from

SQUARE DANCING

Official Publication
of the Sets in Order
AMERICAN SQUARE DANCE
SOCIETY

QS Quarterly Selections
(Formerly Experimental)

+1 Plus One Calls 1-97 (CL 1-69) QS + 1

1. Anything & Roll
2. Diamond Circulate
3. Flip the Diamond
4. Pair Off
5. Peel the Top
6. Single Circle to a Wave
7. Spin Chain the Gears
8. Teacup Chain
9. Trade the Wave
10. Triple Scoot
11. Triple Trade
12. Turn & Left Thru

+2 Plus Two Calls 1-97 (CL 1-69) QS +1, +2

1. All Eight Spin the Top
2. All Eight Swing Thru
3. Anything & Spread
4. Crossfire
5. Curley Cross
6. Dixie Grand
7. Explode the Wave
8. Follow Your Neighbor
9. Load the Boat
10. Relay the Deucey
11. Remake the Thar
12. Swap Around

THE PLUS MOVEMENTS OF SQUARE DANCING

Here are the Plus I and Plus II Plateaus adopted by CALLERLAB. This Handbook is prepared by the editors of SQUARE DANCING magazine, official publication of The American Square Dance Society.

THE MOVEMENTS DESCRIBED in this Handbook have been selected by the members of CALLERLAB — The International Association of Square Dance Callers, as the ones that make up the levels or plateaus immediately following Mainstream. The definitions of these movements have been worked out with the aid of a team of veteran callers and put into a language *especially geared to the dancer*. In some instances the description of the movement is generalized so that it can be executed from a number of different setups. In other instances, where this method was thought to be confusing to the average dancer, only the “garden variety” of the movement is described. A caller’s manual will go more into details on “unusual” interpretations of the calls.

As in the case of the previous Illustrated Basic Handbooks*, this edition includes smooth dancing notes and “Tips to Dancers” following each definition. Some of these tips have been collected from dancers who have expressed themselves on certain *trouble spots* and we include them in the hope they will simplify your understanding. The time-counts or suggested number of steps needed for each movement are not always absolute. A number of factors enter into the timing and these we have explained in each instance. The illustrations are designed to pictorially explain each movement only in one of its most common forms. To illustrate in greater detail would require more space than this Handbook allows.

Quarterly Selections

As a means of controlling an almost unlimited flow of new and often unworkable move-

ments into the square dancing activity, CALLERLAB has created a Quarterly Selections program. Each three months it suggests movements for use during the following quarter. A sample of these movements is included in the latter portion of this Handbook.

A Final Note

The PLUS movements are intended for those who have learned the Basic, Extended Basic and Mainstream Basic Plateaus and have become proficient in dancing them over a considerable period. It is not so much that these PLUS movements are especially difficult but that sufficient additional time is needed to assimilate each movement. This requires a frequency of dancing over a period of years in order that each movement can be executed comfortably and automatically.

The Total Basic Concept

A dancer, in order to reach the various plateaus set up by CALLERLAB, needs to have learned all the basics at one level before progressing on to the next. For that reason, you may wish to check the entire list of movements from the Basic Plateau through Plus Two. You’ll find them in the back of this book.

The Plus One List

Here are the twelve movements that make up this phase of the Basics. Listed alphabetically, callers may choose to present them in a number of different sequences. This is entirely optional. However, all of the PLUS ONE movements should be learned and danced automatically before moving on to Plus Two.

(Anything) and Roll
Diamond Circulate
Flip the Diamond
Pair Off
Peel the Top
Single Circle to a
wave

Spin Chain the
Gears
Teacup Chain
Trade the Wave
Triple Scoot
Triple Trade
Turn and Left Thru

*The Illustrated Basic Movements of Square Dancing Handbook includes the descriptions and style notes on CALLERLAB Basics 1-38 (identical to SIOASDS list 1-52.) The Illustrated Extended and Mainstream Basic Movements of Square Dancing Handbook covers the Extended Basics Plateau (CALLERLAB 39-54; same as SIOASDS 53-77) and Mainstream (CALLERLAB 55-68; same as SIOASDS 78-97.) The Handbooks are 50c each; \$21.00 per 100, including postage. Published by The Sets in Order American Square Dance Society, 462 N. Robertson Blvd., Los Angeles, California 90048.

The +1 Plateau

(Anything) and ROLL: Do the "anything" call (any movement that leads comfortably into a follow-up movement) and then each dancer independently turns in place one-quarter (90 degrees) in the direction of the body flow. (e.g. partner trade and roll, touch a quarter and roll, etc.)

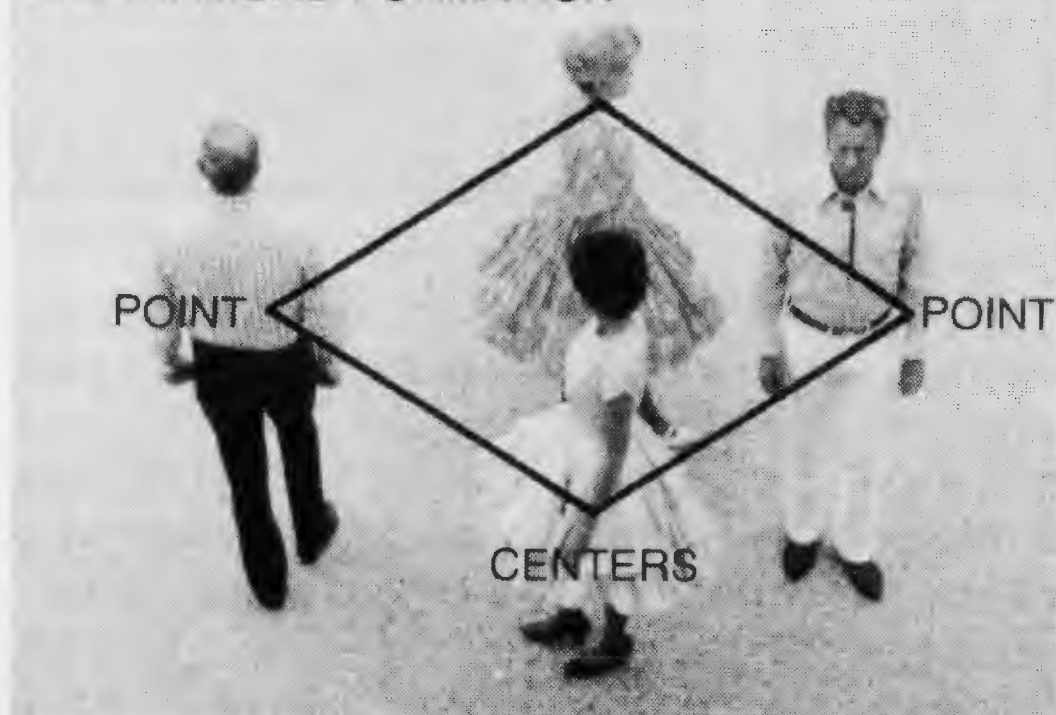
TIPS TO DANCERS: Once you have completed a movement such as partner trade, re-

PARTNER TRADE AND ROLL



The DIAMOND FORMATION is just one of many setups that come into use in the PLUS plateaus

THE DIAMOND FORMATION



lease all handholds and allow the momentum of the partner trade to set your direction for the solo turn in place, which in this case, would end with the two involved dancers facing each other. In a courtesy turn followed by a roll, the momentum set up would be into a left face turn so that the couple ends in single file – the lady behind the man. You would not be told to roll following any call that has the dancers moving straight ahead (forward) at the completion of the call for example, scoot back, circulate, etc.). Various ending positions are determined by the command which precedes the "and roll." **COUNT:** Flexible and becomes a part of the accompanying movement.

COURTESY TURN AND ROLL

NOTE: One way to form a diamond is by having two facing couples veer to the left to a two-faced line and the two ladies in the center hinge or turn three-quarters. This puts the dancers into four corners of a diamond, facing four different walls. In this example, the men form the diamond long points while the ladies form the diamond centers or short points.

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SETTING UP A DIAMOND



DIAMOND CIRCULATE: From a regular diamond formation, each dancer will move ahead to assume the position and facing direction of the dancer ahead of him in the diamond. The movement ends in another diamond formation.

TIPS TO DANCERS: Because you are moving diagonally from one point of the diamond to the next (centers becoming points and points becoming centers), it is possible to be-

come disoriented and wander away from the traffic pattern. New centers (short points) may join hands to re-establish the diamond centers and points. Once you are in the diamond, create a mental picture for yourself so that you will stay "on track." It is important that dancers should not make stars out of diamonds, and that each dancer moves exactly to the next set of footprints in the diamond. **COUNT:** Depending on the area to be covered, from 2 to 4 steps.

DIAMOND CIRCULATE



continues into FLIP THE DIAMOND

FLIP THE DIAMOND: From any four-dancer diamond arrangement, the diamond centers do a standard diamond circulate. At the same time, the ends (diamond points) flip (fold) into the vacated spot next to them and join hands to become centers of an ocean wave.

TIPS TO DANCERS: It should become obvious when the diamonds are formed just which of the dancers are the "points" and which are the "centers." Quite frequently two diamonds will be operating concurrently within the square but an experienced dancer will have little trouble staying within his own diamond foursome. **COUNT:** 6 steps.

PAIR OFF: Those designated will take one step forward, take the person they are facing as a new partner and, as individuals, turn their backs (90 degrees) to the center of the set.

TIPS TO DANCERS: As in the case of any

PAIR OFF



basic, Pair Off should be danced as a movement, taking several steps rather than a simple "spin" or pivot into position. After the movement is completed dancers should immediately touch hands momentarily to establish position with the person beside them. COUNT: Depending upon the call, from 2 to 4 steps.

PEEL THE TOP: Two couples in columns of two, side by side and facing in opposite directions (box formation) or, more commonly, in a "Z" formation, the lead dancers peel off (turn out) and move forward one-quarter in their own foursome as the trailing dancers step directly forward, take adjacent arms and turn three-quarters to end as centers in an ocean wave.

TIPS TO DANCERS: This movement is a combination of peel off and fan the top. Dancers are sometimes inclined to become anxious or move too fast in an arm turn or they don't turn the required distance, with the result that they end out of position. COUNT: 6 steps usually, 8 for greater comfort.

PEEL THE TOP (from a Z formation)



Soon after the Basic and Extended Basic Handbooks were released several years ago. SIOASDS also produced two special manuals, directed to the caller/teacher and covering these same plateaus but in greater detail.

Callers' manuals are not textbooks. They are designed to analyze each basic movement as a teacher must analyze it before presenting the basic to his new dancers. Nothing is taken

for granted. The teaching steps for the caller in some instances even suggest ways a caller can explain the movement.

Especially important in these manuals are teaching tips and warning notes on trouble spots that often confront the dancer.

These Caller/Teacher Manuals are designed as companion tools in the complete library of dance instruction.

SINGLE CIRCLE TO A WAVE: From facing pairs of dancers, each dancer joins both hands with the opposite dancer and circles clockwise (left) halfway or as directed. Without stopping they drop hands and individually veer to the left to blend into a right-hand ocean wave.

TIPS TO DANCERS: In any two-hand swing or circle the dancers should be slightly offset to the left so that their partner in the turn is more to their right than in front of them. Use walking steps rather than buzz. **COUNT:** 4 steps.

SINGLE CIRCLE TO A WAVE



SPIN CHAIN THE GEARS: From similar, parallel right hand ocean waves, the end couples turn right one-half. The new centers turn left three-quarters to form a new wave across the set while the others do a U turn back. Centers of this new wave turn right one-half (trade) and then release hands. The

eight dancers have now formed two four-hand, left hand stars (those who had been in the center working with those who did the U turn back). Each star turns exactly three-quarters. Centers of the new wave across the set turn one-half by the right. They then turn the one they meet left three-quarters as

SPIN CHAIN
THE GEARS





the four dancers on the ends do a U turn back to end in parallel right-hand waves.

TIPS TO DANCERS: After doing a U turn back, those dancers at the ends must wait until the centers have finished their trade and

joined hands with the person on the end of the ocean wave before joining the stars. Because of the length of time this movement requires, callers may call it and then prompt or cue it step by step. It may also be done from left-hand waves, using opposite hands. COUNT: 24 steps works well.

TEACUP CHAIN: From a static square (or following a partner left arm turn), head ladies move into the center to star by the right three-quarters and go to their corner for a left arm turn. At the same time the side ladies move to their right diagonally one-quarter along the outside of the square to their corner for a right arm turn. While the new side ladies move diagonally to their right along the outside of the square for a right arm turn with their original opposite man, the original side ladies, now starting from the head positions, move into the center to star left once and a quarter to their original opposite (side man) for a right arm turn. The head ladies star left in the center once and a quarter to the side men for a right arm turn, then

move diagonally to the right along the perimeter of the square to their original partner for a courtesy turn. Meanwhile the side ladies move to their right diagonally along the perimeter of the square for a left arm turn, go into the center and star by the right three-quarters to their original partner for a courtesy turn.

TIPS TO DANCERS: This is a dance of synchronization. It requires that no one rushes the beat of the music. It also follows a traffic pattern. The ladies will remember that whenever they are at a head position they will move into the center and with their next free hand make a star. Each time they are at a side position they will move diagonally to their

(continued next page)

TEACUP CHAIN



right around the outside of the square to a head man. By starring in the center or moving diagonally along the outside, they will progress to each man (a new corner) counter-clockwise around the square. The ladies will continually alternate hands, either giving the next free arm to the man or to star in the center with their opposite lady. The men will simply take the arm that is given to them (left if left, etc.), but instead of alternating they will take two rights, followed by two lefts, or vice versa.

The turns will be arm turns, rather than courtesy turns, except for the ending. The men can help most by being ready with the proper arm extended and should assist by leading or sending the ladies on in the proper direction. Head men will always receive a lady from the side man to their left and direct her into the center for the star. Side men will always receive a lady coming from the star in the center and will send her to the right along the outside of the square. COUNT: Takes 32 steps.

TEACUP CHAIN (continued)



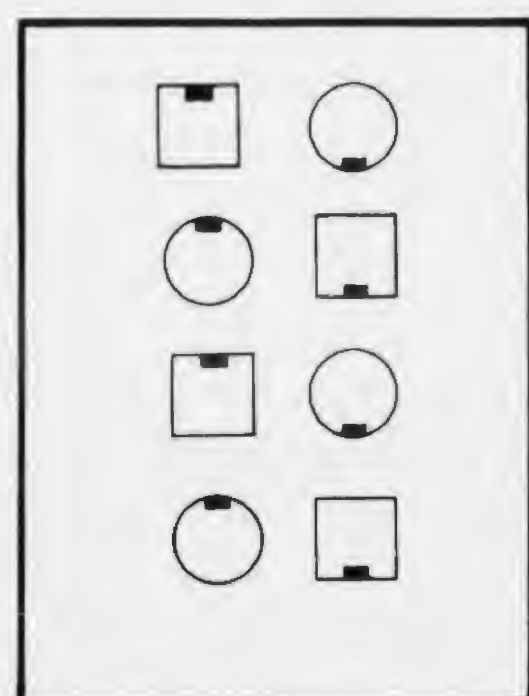


TRADE THE WAVE

TRADE THE WAVE: From right or left-hand ocean waves, all dancers step thru and do a precise partner trade, passing right shoulders with the dancer facing in the same direction, and then reform ocean waves. Right-hand waves become left-hand waves and vice versa. Ends become centers; centers become ends.

TIPS TO DANCERS: It's wise when you are

given this call to first step forward and clear yourself of the wave. Then it will be possible to spot the person with whom you will trade. Look before the wave dissolves to ascertain the spot on the floor where you will go. If you start thinking "trade" too soon, there's a fair chance you may get tangled with the others in the wave. When trading remember to pass right shoulders. A frequent clue given by the caller is "take a peek and trade the wave." COUNT: 6 steps.



TRIPLE SCOOT

TRIPLE SCOOT: From parallel single file columns of four dancers side by side and facing in opposite directions, those dancers facing each other on the diagonal (three pairs) step straight ahead and arm turn one-half with the adjacent hand. Releasing armholds, they will step forward again to end in the position originally adjacent to them in the column. The end two dancers in each column (those facing out) will "flip" or fold into the adjacent vacated spot in the other column. The movement ends in two columns of four.

TIPS TO DANCERS: As the movement starts, those dancers with someone diagonally ahead will step forward and take adjacent armholds for the one-half turn. At the com-

pletion of the movement all eight dancers will have switched from one column to the other and they will be adjacent to the person with whom they originally started. The two dancers facing out at the start of the action must delay in making the fold until their adjacent dancers have moved out of the way. They should also avoid doing a U turn back and a slide over. COUNT: 6 steps.

Suggestion For Dancers

To get the most help from the Handbook you may wish to mark it up as you go along. A date in the magazine may indicate when you were first exposed to a movement. An underlined phrase may remind you of a particularly difficult spot or help you to remember a point in the execution of the movement.



TRIPLE TRADE

TRIPLE TRADE: From a long line of four alternately facing couples (a tidal two-faced line or a tidal wave), the end two dancers will remain in place as the three adjacent pairs of dancers (the six in the center) will trade while touching adjacent hands.

TIPS TO DANCERS: The dancers who will do the trading are the three adjacent, opposite facing pairs. COUNT: The comfortable timing on this is 4 steps.

TURN AND LEFT THRU: From facing, half sashayed couples, each person does a turn

thru with the dancer he is facing, then does a courtesy turn with the adjacent



dancer to face back in.

TIPS TO DANCERS: The same starting half sashayed couples will end this movement having, in effect, re-sashayed. Remember, the

turn thru portion of the movement is not complete until each person pulls by the person with whom he does the right arm turn and is standing back to back with that person. **COUNT:** Figure on a total of 8 steps for this one.

The +2 Plateau

This second dozen Plus movements is designed for those who have accomplished the Mainstream and Plus One plateaus. Considerable time spent in dancing Plus One is recommended as a prerequisite for Plus Two. As a dancer there is a great opportunity for almost unlimited variety at each level. Before moving on to the next level, each individual should be able to react comfortably and automatically to all previous basics.

These are listed in alphabetical order and not in any suggested order of teaching. This is a prerogative left up to the caller.

Here, in alphabetical order, are the

PLUS TWO MOVEMENTS

All Eight Spin the Top
All Eight Swing Thru
(Anything) and Spread
Crossfire
Curley Cross
Dixie Grand
Explode the Wave
Follow Your Neighbor
Load the Boat
Remake the Thar
Relay the Deucey
Swap Around

ALL EIGHT SPIN THE TOP: From any thar formation, break the star and turn half. Those now in the middle star three-quarters, as the outsides move forward one-quarter around the circle to join hands again in a thar formation with the same person.

TIPS TO DANCERS: As you can see, this is just a four-couple "enlargement" of a regular spin the top. Because of the greater distance to be covered on the outside, those moving on the "rim" will reach the quarter circle mark at the same time as the starring "hub" dancers will take to turn three-quarters. The important thing to remember is to move up to the same (4th) person. **COUNT:** About 10 steps.



ALL EIGHT SPIN THE TOP

ALL EIGHT SWING THRU



ALL EIGHT SWING THRU: From a wrong way thar formation, break the star and dancers turn one-half by the right to form a new left hand star. New centers star left across to the opposite side to rejoin hands in another wrong way thar.

TIPS TO DANCERS: This is a non-complicated "enlargement" on the standard swing thru. From a regular thar formation the call would be All Eight Left Swing Thru. When working in thars, end dancers do not move after the initial arm turn but let the center dancers come to them. **COUNT:** It will take about 8 steps.

(Anything) and SPREAD: Following a designated command, center dancers slide apart to become ends and outside (or trailing) dancers step into the adjacent center positions.

TIPS TO DANCERS: This will make more sense as you apply it to an actual movement such as follow your neighbor (and spread), which will be coming up in a few pages. Other examples could be star thru and spread and

wheel and deal and spread. COUNT: It's a blending movement and, as a result may take no more steps than is required to do the original movement in the orthodox manner.

CROSSFIRE: From any two-faced line formation, end dancers cross fold as the centers trade and step forward (extend) to join hands with a dancer who did the cross fold and all end in a box circulate foursome.

TIPS TO DANCERS: It gets a bit complicated when the figure is called from other than this particular setup. Even so, it's important in

CROSSFIRE





CROSSFIRE (continued)

doing it this way that the ends, having completed the cross fold, "plant their feet," staying in position and allowing the centers to come to them. If done from parallel two-faced

lines the ending formation is a column; if done from tidal (long) two-faced lines, the ending formation is parallel waves. COUNT: Can be done comfortably in 4 steps.



CURLEY CROSS

CURLEY CROSS: From a formation of two facing couples, each dancer does a curlique with the person he faces. Then the two dancers facing diagonally in take left hands and pull by. Couples are now back to back facing out and at right angles to their original starting position.

TIPS TO DANCERS: When doing the curlique, dancers must remember to be precise. Those who end facing out must remain facing out, otherwise they will be out of position. **COUNT:** Figure on about 8 steps. The two dancers who face out after the curlique complete their part of the action in 4 steps.



DIXIE GRAND

DIXIE GRAND: From starting or completed double pass thru formation, from an eight chain thru formation, from columns, from a circle or a single file promenade, those who can pull by with right hands, then those who can pull by with left hands, and, finally, those who can pull by with right hands.

TIPS TO DANCERS: *Regardless of the starting formation, after the first hand is taken and the dancers pull by, the formation tends to convert into a circle. Working from any of the setups mentioned, the action ends with the dancers set for an allemende left, a left arm swing, a left turn thru, etc. COUNT: Figure about 6 steps.*

Credit where credit is due

This handbook represents a number of projects that have resulted in the final work you see here. Of the greatest importance are the descriptions and tips to dancers. In preparing the Handbook sometimes as many as six different descriptions for a single movement were studied before the final wording was decided upon. At this point a committee of five experienced veteran callers served as volunteer editors to help ensure us that the descriptions were as close to perfect as possible. Some compromising needed to be done where differing viewpoints had to be considered. We would like to thank Don Beck, Lee Helsel, John Kaltenthaler, Ken Kernen and Bob Van Antwerp for working with us.

We also wish to thank Bruce Johnson from Santa Barbara, California, for setting up the photography that illustrates not only the pictures in this handbook but the style pictures that appear in each monthly issue of **SQUARE DANCING** magazine. Our appreciation also to Bruce's dancers who served as our models, and to Ron Kelley, our photographer.

A project such as this also involves a number of our staff and a particular word of thanks goes to June Berlin for handling the production. This may not seem to be that big a deal until you realize that quite a few thousand negatives had to be sorted and identified in order to come up with the 70 plus different pictures you see here.

EXPLODE THE WAVE: From any four-hand ocean wave, all step thru and turn one-quarter in to face the adjacent dancer (partner), give a right hand to that person and pull by to end with couples back to back.

TIPS TO DANCERS: If done from two

identical parallel ocean waves, the action ends with two identical lines of four, back to back. It helps if hands are touched momentarily at the completion of the call for good position orientation. Like many of today's movements, the action should not be rushed. COUNT: Plan on about 6 steps for comfortable dancing.

EXPLODE THE WAVE



FOLLOW YOUR NEIGHBOR: From any right or left hand similar parallel ocean waves, the dancers facing in step straight ahead, join adjacent hands and turn three-quarters. At the same time the dancers facing out will "follow their neighbor" by doing a three-quarter, looping turn (270 degrees) to end adjacent to their neighbors in new parallel ocean waves at right angles to the starting waves. Right hand waves have changed to left hand waves and vice versa.

TIPS TO DANCERS: Those facing in will first have to release handholds with the person adjacent to them in the starting wave. This same hand will be used when stepping forward and turning in the center. Those facing out and making the solo turn will start in the direction of the hand they just released, i.e. toward their "neighbor" who has just left

them. For better timing and feel their turn must be wide and not simply a fold into the vacated spot. **COUNT:** Can be done in 6 to 8 steps.

NOTE: Earlier in this section we described "(Anything) and SPREAD." Follow Your Neighbor works well with the add-on movement as we include it here.

FOLLOW YOUR NEIGHBOR AND SPREAD: From two right or left hand similar parallel ocean waves, the dancers facing in step straight ahead, join adjacent hands and turn three-quarters. At the same time the dancers facing out "follow their neighbor" by doing a three-quarter (270 degrees), looping turn. As those in the center are about to complete their three-quarter turn, they release handholds and spread apart to be-



FOLLOW YOUR NEIGHBOR

... AND SPREAD

come the ends of the new wave. Those making the loop move into the center of the wave. Starting right hand waves end in right hand waves; starting left hand waves end in left hand waves.

TIPS TO DANCERS: From the standpoint

of those doing the solo turns, this is a more comfortable movement than Follow Your Neighbor, for it allows them room to widen their looping action. The dancers turning in the center will also find it comfortable to almost finish their turn, release handholds and "spread" to the ends of the wave. COUNT: 6 to 8 steps.

All Position Dancing

The evolution from the traditional forms of square dancing with their set patterns and limited basics, to the contemporary square dance with an almost unlimited number of movements for the caller and dancer to master, is only a part of the picture. With each new "invention" comes the creator's original intent for his "baby." But then, through usage and with the creation of other movements come other possibilities, other ways of doing this one particular figure. For this reason, you may come to realize that learning one of these Plus figures in just its common or "garden variety" form is only the beginning.

Sometimes the surprise of meeting an "old friend" basic under unusual circumstances is

enough to throw even a veteran dancer off balance. The classic example is that of the Extended Basic, wheel and deal. You are completely at ease with it — or at least you think you are — until the caller calls it from two facing lines of four. Accustomed to doing it from lines of four having passed thru, you falter and the square breaks down.

This can happen in the case of many of the basics. Just about the time you feel relaxed with a certain Basic Movement your caller surprises you with a way of doing the movement that you had not encountered before and, as a result, you are caught off guard.

Now that you are in the Plus plateaus, All Position Dancing will be no stranger to you and the unusual will be a surprise no longer. Just relax, listen to your caller and enjoy!

LOAD THE BOAT: From a setup of two facing lines of four dancers, ends move forward around the outside passing right shoulders with three moving people and turn a quarter in to stand beside the third person passed, facing the center of the set as a couple. Simultaneously, the centers pass thru with the person they are facing, turn a quarter to face out (turn their back to the center of the square), do a partner trade and pass thru. The ending formation is an eight chain thru.

TIPS TO DANCERS: The center dancers who do their action while the others are work-

ing around them can find the tight quarters a bit awkward, so those moving on the outside should leave enough room for the centers to work comfortably. As in the case of several traffic patterns where two couples are doing one thing and the remaining two another, this pattern can work so that everybody ends simultaneously. **NOTE:** It is possible for this movement to work if those in the center face across while those on the ends start facing out. In such an instance the figure would end in a square formation with two couples (heads or sides) facing in and the other two facing out. **COUNT:** 12 steps.

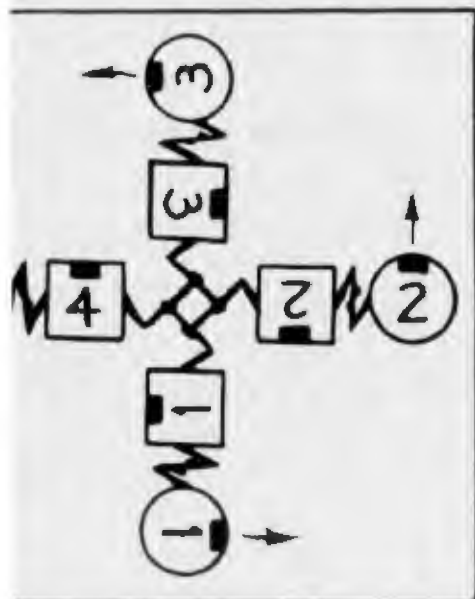
LOAD THE BOAT



RELAY THE DEUCEY: From parallel ocean waves, all arm turn one-half, new centers turn three-quarters. Ends facing out circulate one-half to become ends of a six-hand wave. Ends facing in begin to circulate slowly (and keep moving) once and a half to eventually become ends of the wave of six. Meanwhile those in the six-hand wave arm turn one-half and the new ends of this wave now circulate once and a half and keep moving as the four dancers in the center again arm turn one-half. The original ends now finishing their circulate once and a half replace the dancers who have dropped off the ends of the wave and step in to become ends of the six-hand wave. All six in the wave arm turn one-half and the center four again arm turn, this time going three-quarters, as the other four dancers move up to the nearest end of the

forming waves.

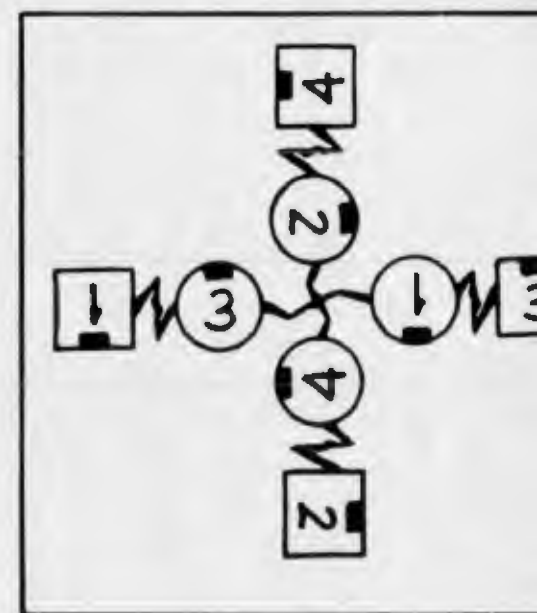
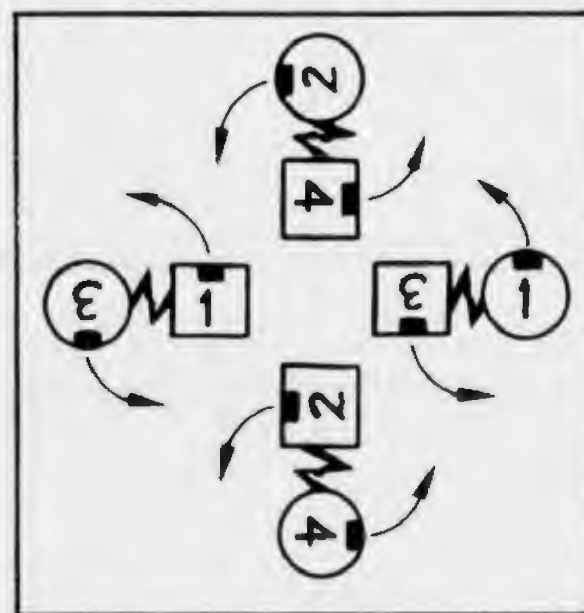
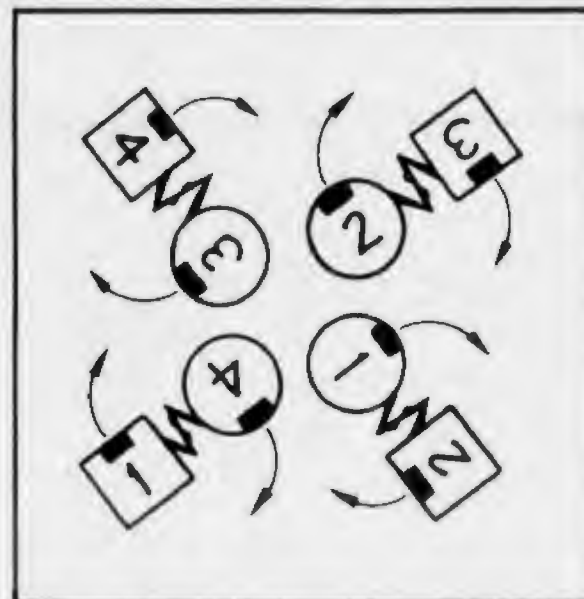
TIPS TO DANCERS: *The movement ends in parallel ocean waves with the same person you started with but on the other side of the square. If everyone moves with the music at an even pace, this movement times out very well. It's like a grand square – if just one dancer rushes, then he has to wait for the others. Dancers all keep moving and alternating hands. Once the wave of six is formed stay in the wave – don't leave it until you get to the end. Don't join the wave until you get to the end and wait for the end dancer to drop off, then take his place. This movement can also start from an eight chain thru formation in which the first arm turn is by the right. COUNT: Approximately 24 beats for this one.*



REMAKE THE THAR

REMAKE THE THAR: From any thar formation, dancers arm turn one-quarter with the adjacent dancer to a momentary alamo circle. They release armholds with the dancer they turned and, with the other arm, turn the next adjacent dancer one-half to another alamo circle. Without stopping they release the armhold at the completion of the one-half turn and, with the other arm, turn the next dancer three-quarters to form another thar.

TIPS TO DANCERS: *All arm turns work equally around the center of the joined arms of the two dancers. Because there are so many turns here, it is doubly important that the holds are not rough grips and that they are released easily. The first quarter turn comes quickly so stick out your hand and be ready. Alternate arms are used in the turns (R, L, R or L, R, L). This should be a continuous, flowing movement. Original centers become outsiders, outsiders become centers. COUNT: Although busy, the movement takes only 8 steps.*



Types of Illustrations

Sometimes words alone are not sufficient to adequately describe a square dance movement. That's why we add the *Tips to Dancers* to make sure we get across the full intent of the movement. Even then we need to depend on photographs of "live" dancers or, in some cases, diagrams, to doubly insure that the description is clear. Hopefully one or all of these systems is helpful to you.

RELAY THE DEUCEY



TIPS TO DANCERS: This has similarities to walk and dodge. The left-hand person must wait for the person on the right to move forward and clear the area before starting the fold. Just remember that from a standard couple setup she walks, he folds and no hand-holds are involved. **COUNT:** 4 steps.



SWAP AROUND

It's More than Just the Dancing

Have you ever thought, when mentally considering those with whom you dance, how many times you are impressed with more than just the individual's ability to dance well? Think about it. Aren't there times when a friendly, outgoing individual makes an impression in your mind as being an excellent dancer when, more than anything else you are



When the tip is over don't forget to say "thank you" to the dancers in your square.



A good square dancer always joins the nearest square. Passing several unfilled squares to join another is considered poor taste.

impressed by his courtesy, his willingness to dance with anyone who is setting up a square, his willingness to take on club responsibilities and his general “up” nature?

And aren't you impressed with the fellow member who is always on time for the first tip and who seldom, if ever, misses a dance night?

THE QUARTERLY SELECTIONS



BY CALLERLAB

QS

FOUR TIMES EACH YEAR a committee of CALLERLAB members votes on one, two or no experimental movements to be used by callers working with Mainstream (or over) dancers. While the total number of these movements can accumulate, in a single year the number is pared to ten or less when CALLERLAB members have an opportunity to vote on them.

A movement that remains on the Quarterly Selections list for three consecutive years is

eligible to be voted into one of the Mainstream plateaus or it can be moved to one of the Plus categories, the Advanced or Challenge list, or dropped entirely.

Because this is a continually changing list, dancers and callers may keep current by following the Quarterly Selections in the January, April, July and October issues of SQUARE DANCING Magazine. The Quarterly Selections form an ever-changing list. As a sample of some Quarterly Selections the pages that follow provide a recent rundown.

These "little" points are equally as significant, in our way of thinking, as a person's ability to dance all of the latest and greatest square dance movements.

Because this side of square dancing is so important and because it is so frequently



Whether it's class or club, the caller depends on that initial dance to warm everyone up and set the pace for the evening. Coming in late may mean that you've missed the key basic being introduced that evening.



Never leave a square before the tip is over — it just isn't done by considerate dancers.

placed somewhere *behind* an individual's ability to master the basics, we like to place it in a special spot of our magazine.

Over the years our staff cartoonist Frank Grundeen, an enthusiastic square dancer himself, has expressed in SQUARE DANCING magazine some of the good and not so good square dance manners. Here you see some samples.

CHASE RIGHT: From a setup of two couples back to back, each right-hand person (those in the girls' positions) does a zoom action (or a turn back, circulate and then fold), moving into the spot previously occupied by the girl in the couple behind them, to end facing in. The persons in the boys' positions will follow the girl by doing a fold into the vacated girls' positions and then circulate one position to end facing out.

TIPS TO DANCERS: When two couples

(e.g. the heads) do chase right in the center of the square, it is important for those doing the zoom motion to keep the action tight and avoid bumping into those on the outside. From standard lines of four facing out, chase right will end in two similar, parallel ocean waves, girls facing in, boys facing out. When the action takes place with all four couples back to back in a trade by setup, the movement will end in a column formation. **COUNT:** From a standing start 8 steps are comfortable.

CHASE RIGHT



COORDINATE: From parallel single file columns of four side by side and facing in opposite directions (such as those set up by doing a curlique from two facing lines of four), all dancers single file circulate once and a half. This leaves one dancer on the outside at each end and three adjacent pairs in the center. Those adjacent dancers arm turn 180 degrees (trade). The center pair releases handholds and each dancer steps diagonally forward individually to the outside

of the person who is directly in front of him to become ends of a two-faced line. The lone-some dancers on the ends of the formation move ahead with a quarter turn to become the other ends of two-faced lines.

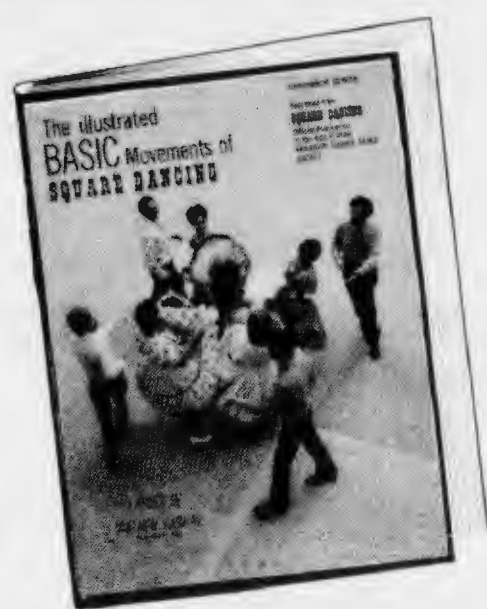
TIPS TO DANCERS: For the center pair of dancers the trade action is more nearly a turn thru with each dancer immediately releasing armholds and moving forward to couple up with the end dancers who traded. If in doubt



COORDINATE

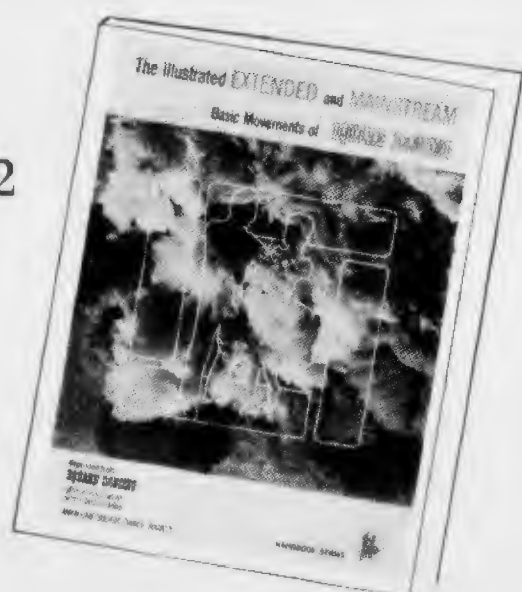
about how far to go in a circulate one and a half positions, remember that you move up three people. COUNT: This is an in-motion

figure and while blending from the movement just preceding it into the follow-up movement you can figure on 8 steps for comfort.



#1

#2



This is Number Three

Those of you who have been “brought up” on our Handbooks will recognize that this is the third in a series of three covering the Basic Movements as listed in plateaus by CALLERLAB — the International Association of Square Dance Callers. The first Handbook, “The Illustrated Basic Movements of Square Dancing,” covers the foundation movements taught first to all dancers. “The Illustrated Extended and Mainstream Basics Handbook” takes over where the Basic Handbook left off. The PLUS Movements Handbook completes the series of three, picking up from Mainstream and carrying you on two plateaus further.

The Basic Handbooks have been a project of The Sets in Order American Square Dance Society for over twenty years. More than a million copies have reached dancers who have been assisted by them during the past two decades. A prime goal in publishing these booklets is to encourage uniform and smooth square dancing throughout the world. The combination of concise descriptions and dancer tips for each basic, augmented by clear photographs and diagrams, is the best possible assurance that each movement is being interpreted properly.

EXTEND (the tag): Starting from an ocean wave or any tag formation, all dancers step thru to form an ocean wave with the couple they are facing. If the extension leaves dancers facing out, they remain facing out.

TIPS TO DANCERS: This is not a static action and blends well with many movements.

One common occurrence is in a square where the heads have done a pass the ocean. From this setup, with the sides in position and with an ocean wave established in the center, Extend would mean that those in the center would move forward to make two sets of waves with the outsides. If the starting wave is left-handed, dancers will extend to left-hand waves.

EXTEND



FERRIS WHEEL: From two similar, parallel two-faced lines, the couples facing out will do a normal wheel and deal action and will eventually become a trailing couple in a

double pass thru formation. The couples facing in will move forward and momentarily form a two-faced line in the center of the set. Without pausing this two-faced line will wheel and deal and the couples will end as

FERRIS WHEEL



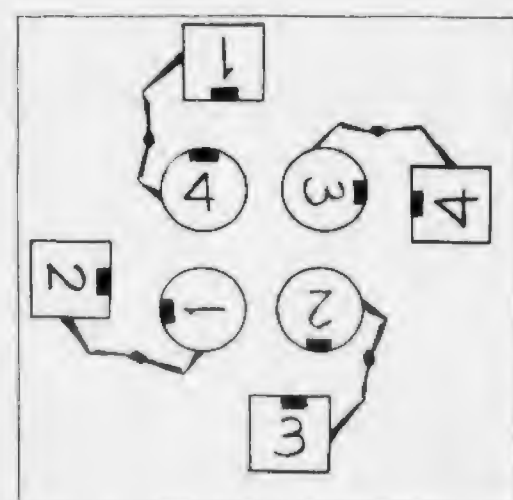
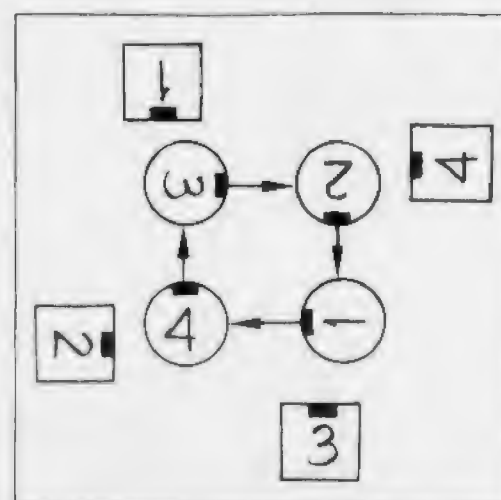
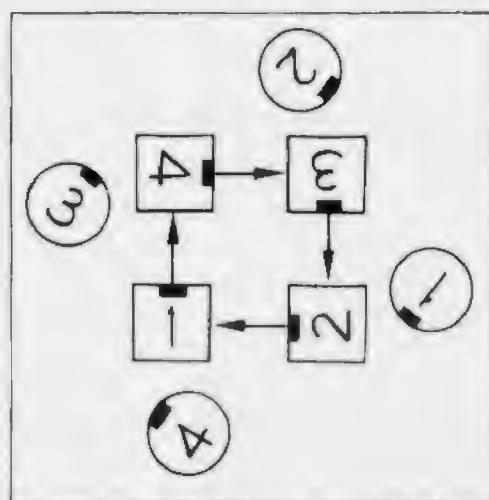
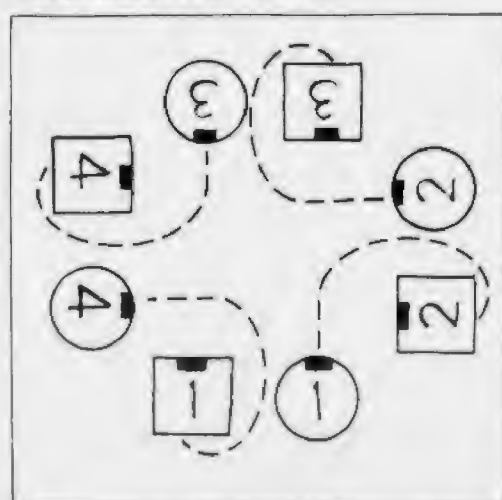


lead dancers in the resulting double pass thru formation.

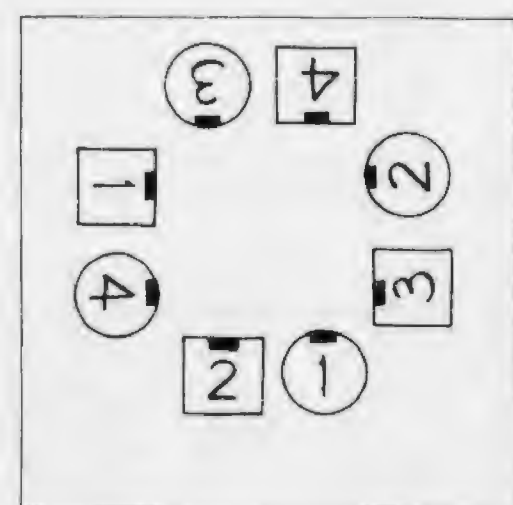
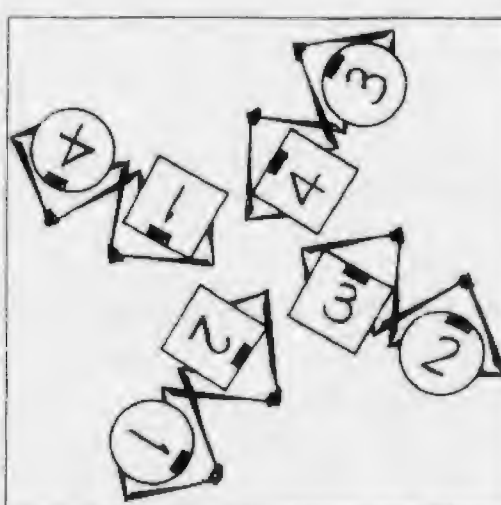
TIPS TO DANCERS: Because the action of those facing in at the start of the movement involves moving into the center prior to doing a wheel and deal with another couple, they

will take approximately 4 beats longer to accomplish their action than those facing out who merely have to wheel. As a consequence, those facing out can adjust by taking shorter steps and time their action to end simultaneously with the others. **COUNT:** Figure on about 6.

GRAND WEAVE



GRAND WEAVE: From a static square, four ladies walk to the right (splitting the corner) crossing in front of their corner to fold directly behind him to form four single file columns at right angles to each other. All eight will do a weave through the center as a tag the line movement — each man allows the man on his left to pass in front but cuts right behind him and in front of the lady who is following him. The ladies pass in similar fashion, allowing the left hand lady to cross in front. Men make a right face U turn back and star thru with the lady who followed him. All four couples promenade one position and wheel in (CCW) as a couple to face the center and reform the square. Four men have progressed one-quarter to their left. Four ladies follow in their own footsteps four times. The action is repeated three more times to complete the movement.



TIPS TO DANCERS: The “weaving” concept of the dance comes from the four dancers

(first the men and then the ladies) moving across and “weaving” past the person coming from the left. It helps to have the men wait four beats before they start to allow the ladies to split the corner and fold. This is one of those movements like grand square that requires moving to the music with no one rushing. The ladies should walk around the man and then fold in behind him as the men start to walk forward. Allowing the men to clear the center of the square, the girls then step forward and start to walk across. When done in a singing call, dancers are cautioned to keep the action

"tight" to allow four beats for each movement, or 16 counts for each time thru, in order to

maintain the correct timing. COUNT: The complete movement takes 64 beats.

PASS THE OCEAN



PASS THE OCEAN: Two facing couples pass thru, then turn a quarter in to face their partner and step forward into a right-hand ocean wave.

TIPS TO DANCERS: Avoid making the ac-

tion too jerky or erratic by rounding the corners a bit and starting the turn into the wave as soon as the pass thru action is completed. Since the last action is a forward motion it cannot legitimately be followed by a roll. COUNT: Slightly more than a four count pass thru, however, figure on 4 steps.

PING PONG CIRCULATE



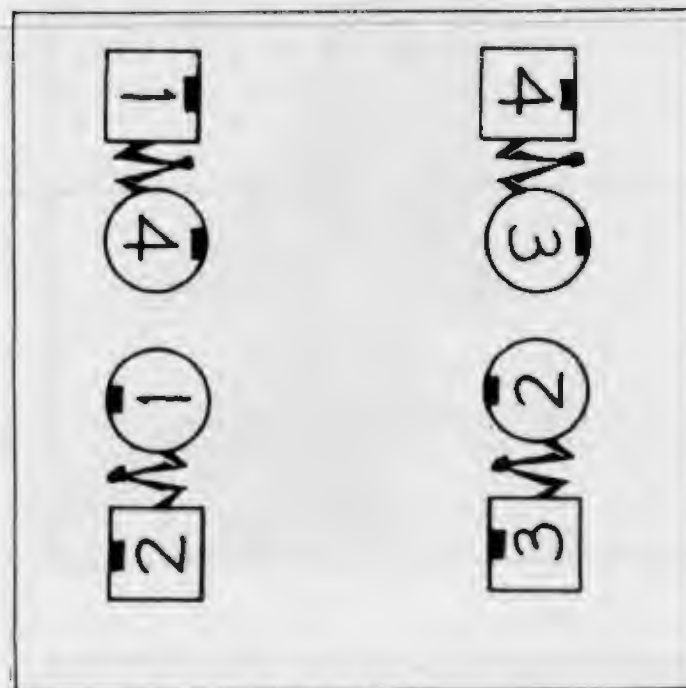
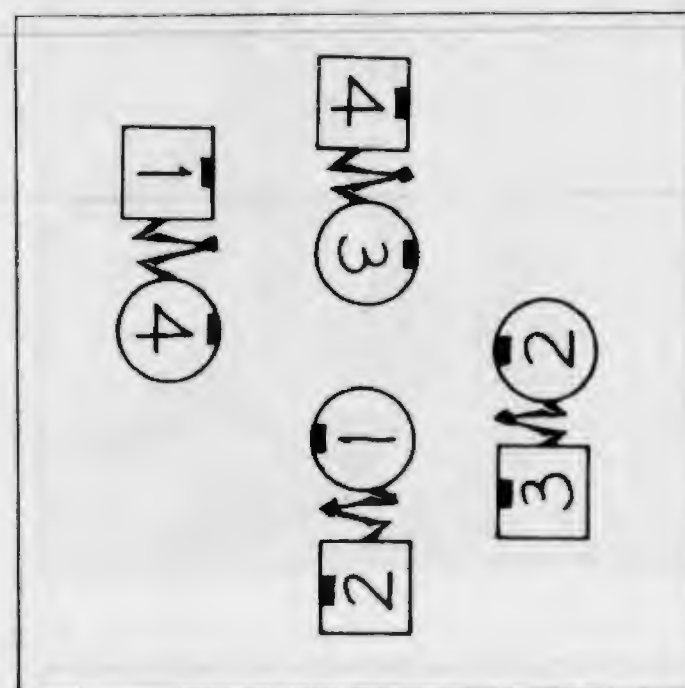
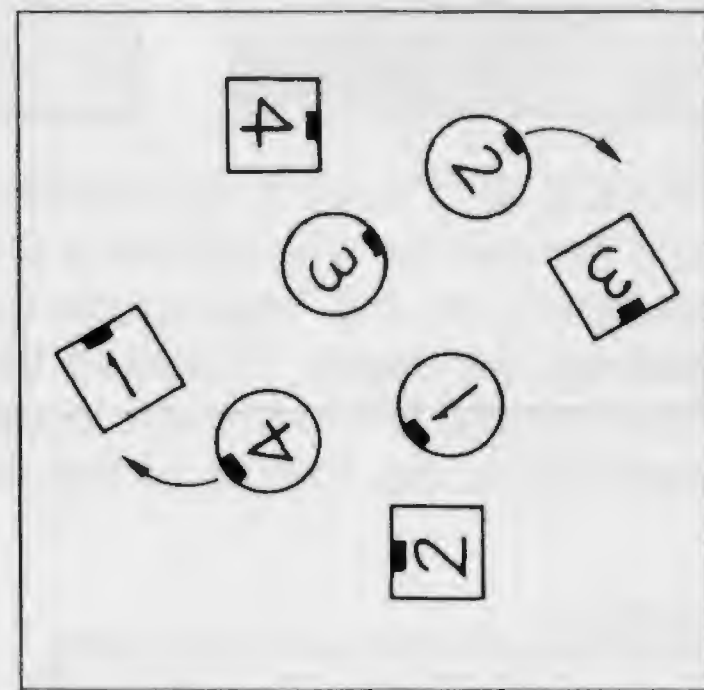
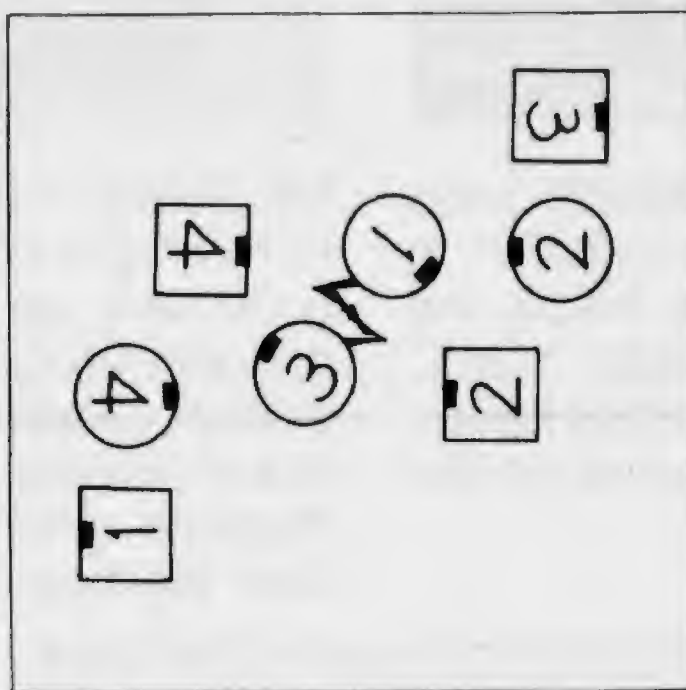
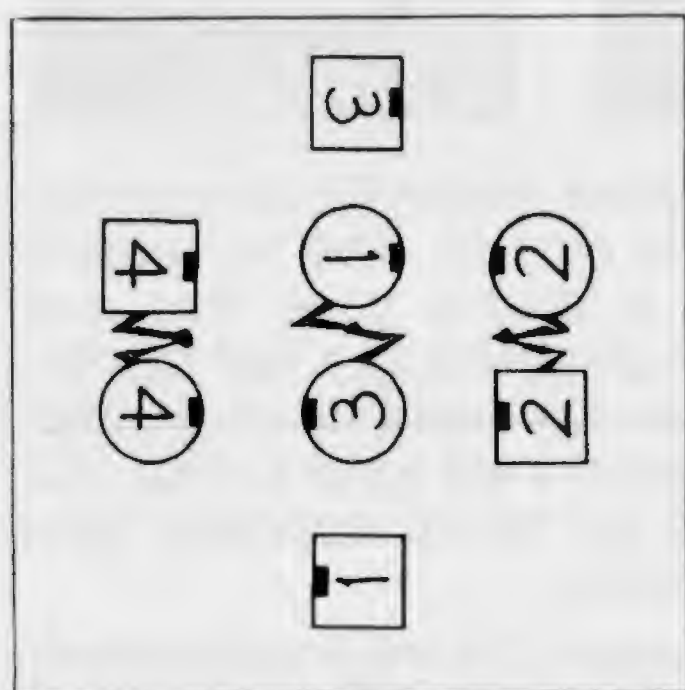
PING PONG CIRCULATE: From a standard right-hand ocean wave (girls in the middle, boys on the ends) in the center of the square between two couples facing in, the movement starts with the boys on the ends of the wave moving forward (circulating) and

around the outside pair to take the place (facing in) of the outside boy. The boys on the outside, meanwhile, step ahead to become a new end in the center wave. The girls do essentially the same thing; those on the outside step forward to take the place of the

girl directly in front of them as each "wave" girl steps ahead and turns into the position formerly occupied by the outside girl. The outsides have formed a wave in the center and the dancers formerly in the center wave have become the outside couples facing in.

TIPS TO DANCERS: This is another of those movements in which dancers identify the path they are to move around and then move up one position in that path. If just the boys were to do a ping pong circulate and then the girls only were to do their part of the movement it would be a simple matter to identify the path each was to follow. The new center wave will

be formed before the outside couple reforms but, since they are now active, the dancers in the wave can start their next move before the new inactives are finished and the inactives have less time to stand around and wait. (We would like to point out that sometimes, in an attempt to be absolutely accurate, we become a bit technical in the descriptions. An easy way for a dancer to remember this pattern is: From a setup of a right-handed ocean wave in the center of the square and the two outside couples in their normal positions, those in the center wave will step forward to the outside positions and do a partner trade as those on the outside will step forward to reform a wave in the center. **COUNT:** Plan on 4 counts. .



STROLL AND CYCLE

STROLL AND CYCLE: From a two-faced line in the center of the square between two couples facing in, centers of the two-faced line trade as the ends of the two-faced line step ahead and do a recycle with the dancer they meet (outside dancer) and veer to the left to end facing in as a couple. The other outside dancers who are facing in will step to the center, join the dancers who traded and step ahead as couples to join the others in parallel two-faced lines.

TIPS TO DANCERS: As the two-faced line is formed in the center, the two couples may be slightly "offset," so it is important to join hands as the line is formed. Centers must pay attention and joining hands will be a reminder to trade (with the proper dancer) before moving ahead. **COUNT:** 8 steps are comfortable.

TOUCH: Starting from a setup of two facing couples, dancers step forward and touch right hands, palms up. If touch 1/4, 1/2, or

3/4 is called, the dancers step forward to touch right hands and then, without stopping, turn the designated distance.

TIPS TO DANCERS: Remember, to "touch" requires no action other than stepping up and making contact. Touch figures cannot be done if hand contact has already been

made. Don't turn unless given the fractional command. The call, Touch, may be followed by several other commands (e.g. scoot back, walk and dodge, recycle, etc.) **COUNT:** 2 steps to simply step up and touch would be sufficient. However, since this is a movement that blends with the next command, in many cases only 1 step would be required.

TOUCH 1/4



TRACK II: From a completed double pass thru formation, the dancers work together in tandem (i.e. the trailing dancers follow the leading dancers). Those in the right "track" move single file to the left, counterclockwise, keeping to the inside of the dancers on the

left "track" who move single file, clockwise, to the right on the outside. The movement continues as in a double pass thru and dancers progress single file to a half tag formation, ending in two right-hand parallel ocean waves. Dancers will have turned 180 degrees and will be facing opposite from their starting direction.

TRACK II



TIPS TO DANCERS: Whenever dancers are moving in two opposing directions simultaneously, it's important for them to provide moving room for one another. In this instance, those on the outside must avoid crowding

those in the center. If done correctly, the two ocean waves will form up at the same instant. Lead dancers will end in the waves facing out, trailers will be facing in. **COUNT:** Preferably 8, although while blending with other basics it can be done in 6.

Are YOU the type of Dancer That YOU Like to Dance With?

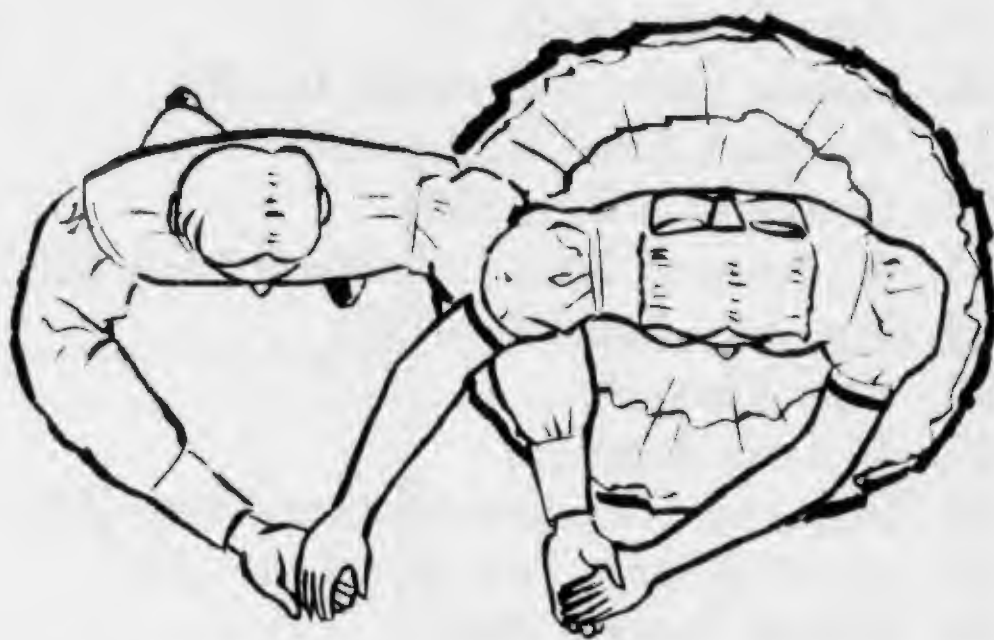
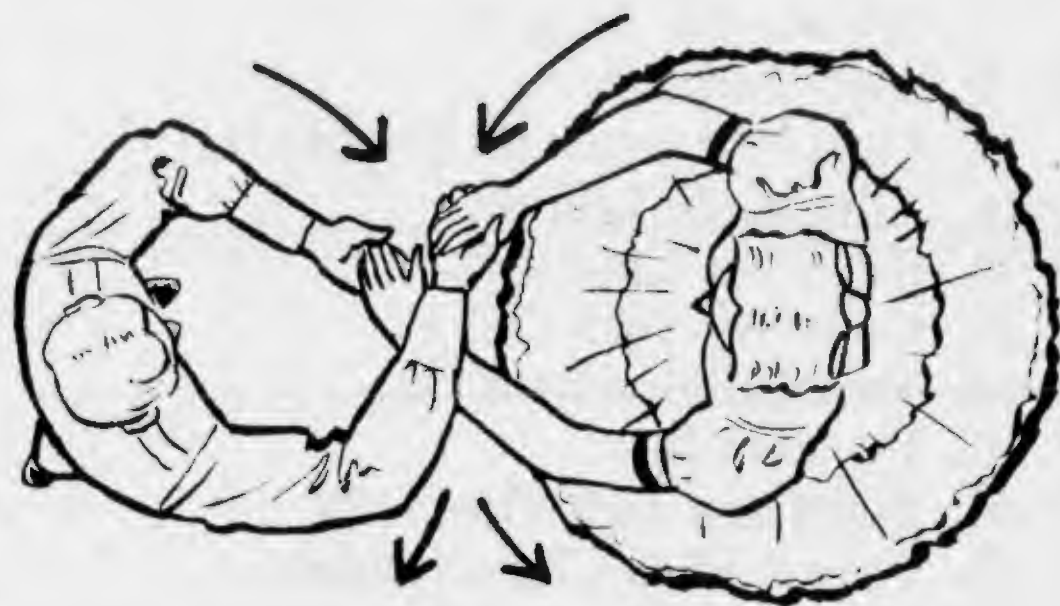
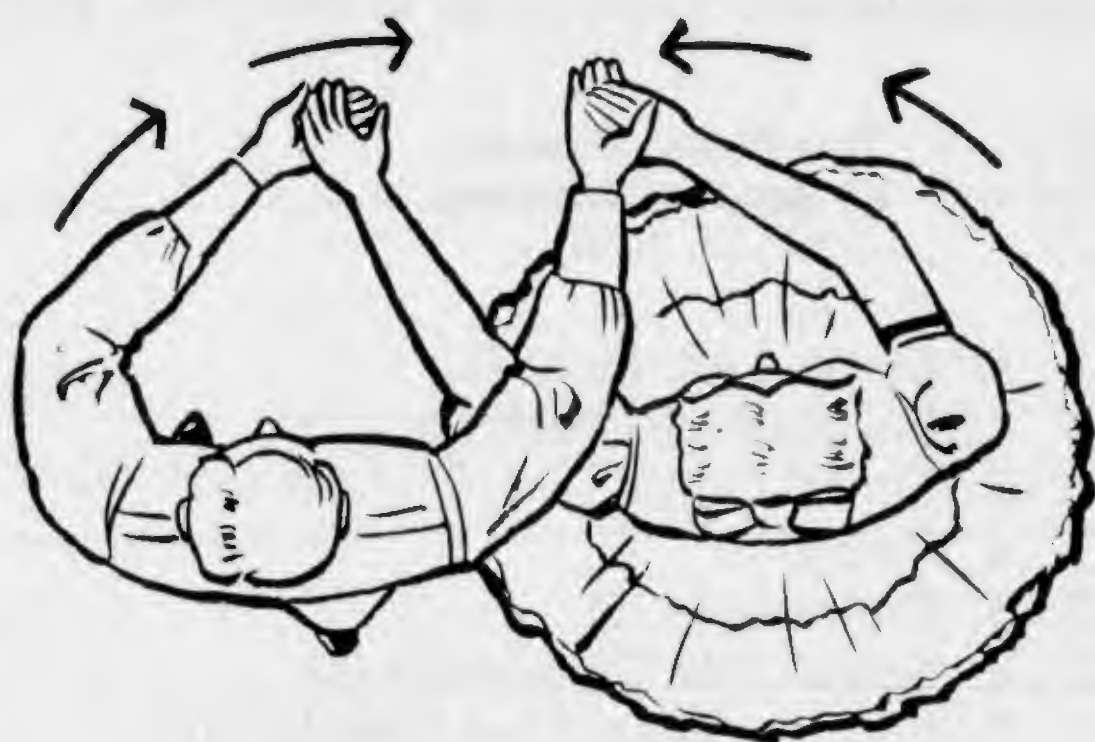
IN THE MISTAKEN BELIEF that knowing a quantity of dance movements makes one an experienced dancer, many enthusiasts today tend to overlook the importance of smooth, considerate dancing. The style notes — Tips to Dancers in this Handbook and the regular Style Lab monthly feature in **SQUARE DANCING** magazine put the emphasis on styling and standardization.

There was a time, not too many years ago, when there were almost as many *ways to dance* as there were areas in which square dancing was being enjoyed. The smooth flow of dancing would be interrupted as dancers jockeyed to decide which of half a dozen promenade positions they would use. Two dancers from different areas, told to "swing," might miss two or three calls as they fumbled to discover which swing position they could agree upon. As square dancers traveled from one area to another they soon discovered the importance of uniform dancing.

Today it isn't necessary for us to have such problems, for responsible leaders have determined just which forms of swings and promenades and do sa dos are most generally used and they have established guidelines of uniform standardization which all may follow.

Using the basics as described in this and the other **SIOASDS** Handbooks, a dancer should be able to learn to dance in one area and then square dance in almost any community around the world.

Uniform dancing is not "regimented" dancing. It doesn't refer to square dancing as a close order drill with each dancer a carbon copy of the next. It does, however, mean that dancers can dance with confidence, knowing as they do that they need not worry about handholds and turns if done in the standard manner. All of their attention can be focused on the wide concept of the dance and the patterns the caller is weaving for them.



A **BACKTRACK** can be described in words or better yet in drawings such as these which appear as a part of an international **SMOOTH DANCING** campaign.

Your Basic Movements of Square Dancing Check List

Any person successfully completing the PLUS Two Level of Square Dancing will be able to handle all of the movements shown here through the PLUS Two list. In addition, a dancer should know and be able to dance the movements on the current Quarterly Selections List.

As a means of keeping track of your knowledge, you may use these check lists by putting an X in the square next to the movements that you are sure of. Any unchecked boxes will require going back and into your Handbooks to review the definition and tips to dancers. Remember, the spirit of the CALLERLAB system is to complete one plateau before moving on to the next. Here is a handy way to check your standing.

B

The Basic Plateau, of Square Dancing 1-52 (CL 1-38)

- | | |
|--|---|
| <input type="checkbox"/> 1. Circle Left/Right (1) | <input type="checkbox"/> 31. Dive Thru (28) |
| <input type="checkbox"/> 2. Forward and Back (2) | <input type="checkbox"/> 32. Cross Trail Thru (29) |
| <input type="checkbox"/> 3. Do Sa Do (3) | <input type="checkbox"/> 33. Wheel Around (30) |
| <input type="checkbox"/> 4. Swing (4) | <input type="checkbox"/> 34. Box the Gnat (25) |
| <input type="checkbox"/> 5. Promenade (5) | <input type="checkbox"/> 35. Single File Turn Back (31) |
| <input type="checkbox"/> 6. Single File Promenade (5) | <input type="checkbox"/> 36. Allemande Thar Star (32) |
| <input type="checkbox"/> 7. Split the Ring (One Couple) (10) | <input type="checkbox"/> 37. Shoot That Star (33) |
| <input type="checkbox"/> 8. Grand Right and Left (7) | <input type="checkbox"/> 38. Rollaway a Half Sashay (35) |
| Weave the Ring (7) | <input type="checkbox"/> 39. Alamo Style (36) |
| <input type="checkbox"/> 9. Arm Turns (6) | <input type="checkbox"/> 40. Balance (36) |
| <input type="checkbox"/> 10. Couple(s) Separate/Divide (11) | <input type="checkbox"/> 41. Square Thru (26) |
| <input type="checkbox"/> 11. Allemande Left (6) | <input type="checkbox"/> 42. Wrong Way Promenade (5) |
| <input type="checkbox"/> 12. Bend the Line (21) | <input type="checkbox"/> 43. Star Thru (37) |
| <input type="checkbox"/> 13. Courtesy Turn (12) | <input type="checkbox"/> 44. Couple Backtrack (38) |
| <input type="checkbox"/> 14. Two Ladies Chain (13) | <input type="checkbox"/> 45. Three Quarter Chain (13) |
| <input type="checkbox"/> 15. Do Paso (14) | <input type="checkbox"/> 46. Promenade Three Quarters (5) |
| <input type="checkbox"/> 16. Right and Left Thru (15) | <input type="checkbox"/> 47. Swat the Flea (25) |
| <input type="checkbox"/> 17. Four Ladies Chain (Ladies | <input type="checkbox"/> 48. Left Square Thru (26) |
| Grand Chain) (13) | <input type="checkbox"/> 49. Slip the Clutch (34) |
| <input type="checkbox"/> 18. Star/Right Hand, Left Hand (16) | <input type="checkbox"/> 50. Ladies In, Men Sashay (35) |
| <input type="checkbox"/> 19. Star Promenade (17) | <input type="checkbox"/> 51. Half Sashay (Standard) (35) |
| <input type="checkbox"/> 20. Inside Out — Outside In (18) | <input type="checkbox"/> 52. Wrong Way Thar (32) |
| <input type="checkbox"/> 21. Couples Lead Right (19) | |
| <input type="checkbox"/> 22. Circle to a Line (20) | |
| <input type="checkbox"/> 23. All Around Your Left Hand Lady (22) | |
| <input type="checkbox"/> 24. See Saw Your Taw (23) | |
| <input type="checkbox"/> 25. Pass Thru (8) | |
| <input type="checkbox"/> 26. U Turn Back (9) | |
| <input type="checkbox"/> 27. Separate/Go Around One, Two (11) | |
| <input type="checkbox"/> 28. Around One/Two to a Line (10) | |
| <input type="checkbox"/> 29. Grand Square (24) | |
| <input type="checkbox"/> 30. California Twirl (27) | |

EB

The Extended Basics of Square Dancing 1-77 (CL 1-54)

- | |
|--|
| <input type="checkbox"/> 53. Turn Thru (39) |
| <input type="checkbox"/> 54. Eight Chain Thru (41) |
| <input type="checkbox"/> 55. Ocean Wave/Balance (42) |
| <input type="checkbox"/> 56. Swing Thru (43) |
| <input type="checkbox"/> 57. Flutter Wheel (44) |
| <input type="checkbox"/> 58. Sweep a Quarter (45) |
| <input type="checkbox"/> 59. Veer Left/Right (46) |
| <input type="checkbox"/> 60. Run (47) |
| <input type="checkbox"/> 61. Trade (48) |

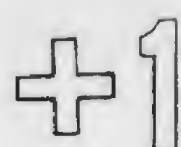
The numbers in parentheses following the Basic, Extended and Mainstream movements indicate the CALLERLAB family groupings. Teaching order within a plateau is often optional.

- ☐ 62. Circulate (49)
- ☐ 63. Pass to the Center (40)
- ☐ 64. Spin the Top (50)
- ☐ 65. Trade by (51)
- ☐ 66. Zoom/Substitute (52)
- ☐ 67. Couples Trade (48)
- ☐ 68. Wheel and Deal (53)
- ☐ 69. Double Pass Thru (54)
- ☐ 70. Couples Circulate (49)
- ☐ 71. Alamo Style Swing Thru (43)
- ☐ 72. Box Circulate (49)
- ☐ 73. Split Circulate (49)
- ☐ 74. Reverse Flutter Wheel (44)
- ☐ 75. Left Swing Thru (43)
- ☐ 76. Cross Run (47)
- ☐ 77. Single File Circulate (49)

MS Mainstream Plateau of Square Dancing

1-97 (CL 1-69)

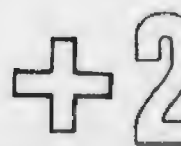
- ☐ 78. Centers In (55)
- ☐ 79. Cast Off (56)
- ☐ 80. Cloverleaf (57)
- ☐ 81. Slide Thru (58)
- ☐ 82. Fold (59)
- ☐ 83. Dixie Style (60)
- ☐ 84. Spin Chain Thru (61)
- ☐ 85. Peel Off (62)
- ☐ 86. Tag the Line (63)
- ☐ 87. Partner Tag (63)
- ☐ 88. Curlique (64)
- ☐ 89. Half Tag the Line (63)
- ☐ 90. Cross Fold (59)
- ☐ 91. Walk and Dodge (65)
- ☐ 92. Scoot Back (66)
- ☐ 93. Fan the Top (67)
- ☐ 94. Hinge (68)
- ☐ 95. Cast (56)
- ☐ 96. Centers Out (55)
- ☐ 97. Recycle (69)



Plus One

Calls 1-97 (CL 1-69)
QS + 1

- ☐ 1. Anything & Roll
- ☐ 2. Diamond Circulate
- ☐ 3. Flip the Diamond
- ☐ 4. Pair Off
- ☐ 5. Peel the Top
- ☐ 6. Single Circle to a Wave
- ☐ 7. Spin Chain the Gears
- ☐ 8. Teacup Chain
- ☐ 9. Trade the Wave
- ☐ 10. Triple Scoot
- ☐ 11. Triple Trade
- ☐ 12. Turn & Left Thru



Plus Two

Calls 1-97 (CL 1-69)
QS + 1, + 2

- ☐ 1. All Eight Spin the Top
- ☐ 2. All Eight Swing Thru
- ☐ 3. Anything & Spread
- ☐ 4. Crossfire
- ☐ 5. Curley Cross
- ☐ 6. Dixie Grand
- ☐ 7. Explode the Wave
- ☐ 8. Follow Your Neighbor
- ☐ 9. Load the Boat
- ☐ 10. Relay the Deucey
- ☐ 11. Remake the Thar
- ☐ 12. Swap Around



Quarterly Selections (Formerly Experimental)

- ☐ Chase Right
- ☐ Coordinate
- ☐ Extend (the Tag)
- ☐ Ferris Wheel
- ☐ Grand Weave
- ☐ Pass the Ocean
- ☐ Ping Pong Circulate
- ☐ Stroll and Cycle
- ☐ Track II
- ☐ Trade the Wave
- ☐ Touch (to a Wave, $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$)

The movements listed under the Quarterly Selections are in a constant state of change as new selections are added and others are either dropped or added to another list.

**SQUARE
DANCE
DATE BOOK**

**CORNER
CONTRA**

DISCOVER

The WALKTHRU

SQUARE DANCE DIARY

DEALER



**PUBLICATION
PROFILE**

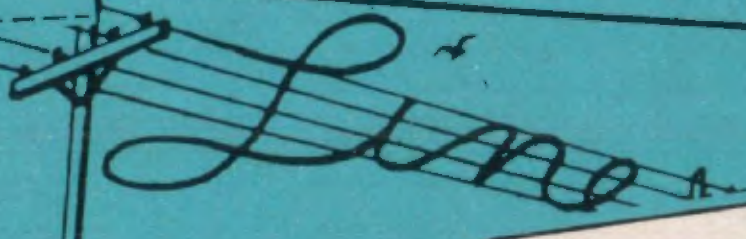
**PAGING
THE
ROUND
DANCER**



AS I SEE IT

bob osgood

ED HOT



**ROUNDANCER
MODULE**



This month's
LINEUP

**FROM THE
FLOOR**

Letters of

**ROUND THE
WORLD
DANCING**

Walkthru

**TAKE A GOOD
LOOK**



a feature for dancers

Style

Sets in Order

WORKSHOP

ADIES ON THE SQUARE

ROUND

**ON THE
RECORD**



CKET

PLANNING BOARD
Membership

**CALL
of the
MONTH**
Bill Cl...

The CALLERS

Notebook

(BROWN EYES, continued)

13-16 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, —; Bk, Close, Fwd, —;**

PART C

1-4 **OPEN facing LOD Strut, —, 2, —; 3, —, 4, —; Apart, —, Point, —; Together to CLOSED M face WALL, —, Touch, —;**

5-8 **Side, Close, Side, Close; Side, —, Reach Thru to SEMI-CLOSED, —; CLOSED Side, Close, Side, Close; Side, —, Reach Thru, —;**

SEQUENCE: A — A — B — C — A — B — A plus Ending.

Ending:

1-3 **SEMI-CLOSED Fwd Two-Step; Fwd Two-Step end BUTTERFLY M face WALL; Side, Close, Apart/Point, —.**

BY HECK — Grenn 14264

Choreographers: Stan and Ethel Bieda

Comment: A busy two-step to peppy music.

INTRODUCTION

1-4 **BUTTERFLY M face WALL Wait; Wait; Side, —, Touch, —; Side, —, Touch, —;**

PART A

1-4 **Point Side, —, Point Side, —; Behind, Side, Front, —; Point Side, —, Point Side, —; Behind, Side, Front, —;**

5-8 **Side, Close, L Turn Bk to Bk, —; Side, Close, R Turn to OPEN face LOD, —; Fwd, Close, Bk, Close; Walk, —, 1/4 L Turn M face WALL in BUTTERFLY, —;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except end OPEN facing LOD:

PART B

1-4 **Fwd, —, Fwd, Kick; Bk, Close, Fwd, —; Fwd, —, Fwd, Kick; Bk, Close, 1/4 L Turn M face WALL & partner, —;**

5-8 **Side, —, Behind, —; Side, —, Front to SEMI-CLOSED, —; Fwd, Lock, Fwd, Lock; Walk, —, 2, —;**

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B except to end in BUTTERFLY M face WALL:

SEQUENCE: Dance goes thru twice plus Ending.
Ending 3 counts Fwd, Point, Lean Bk.

GAY NINETIES — Grenn 14264

Choreographers: Frank and Mary Seidelmann

Comment: Waltz routine using a medley of three old favorite tunes.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, —, Point; Together to OPEN face LOD, —, Touch;**

PART A

1-4 **Step, Brush, Point Fwd; Manuv to face RLOD in CLOSED, —, Touch; (R) Waltz Turn; (R) Waltz Turn face WALL in BUTTERFLY;**

5-8 **Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; Solo Roll LOD, 2, 3; 4, 5, 6;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

17-20 **Apart, —, Point; Together, —, Touch; Change Sides, 2, 3 end LEFT-OPEN facing LOD; Turn In, 2, Close M facing COH in BUTTERFLY;**

21-24 Repeat action meas 17-20 Part A end OPEN facing LOD:

25-28 **Fwd Waltz; Turn In face RLOD, Bk, CLOSE in LEFT-OPEN; Bwd Waltz; Bk, Face, Close M face WALL in CLOSED;**

29-32 **Dip Bk, —, —; Manuv, —, Touch M facing RLOD; (R) Waltz Turn; (R) Waltz Turn face LOD in OPEN;**

PART B

1-4 **Step, Brush, Point Fwd; Fwd 1/4 Turn, —, Touch; Step, Brush, Point Fwd; Fwd 1/4 Turn, —, Touch;**

5-8 **Circle away, 2, 3; Circle Together, 2, 3; Step, —, Touch to TAMARA; Fwd R Turn, —, Touch to BUTTERFLY M face COH;**

9-12 **Step, —, Touch to TAMARA; Fwd, R Turn face RLOD in LEFT OPEN, —; Waltz Fwd; Step, Brush, Point Fwd;**

13-16 **Bwd Waltz; Bk, 1/4 L Turn, CLOSED M face WALL; Side, —, Touch; Side, —, Touch;**

SEQUENCE: A — B — B — A to meas 28 plus Ending.

Ending

1-4 **CLOSED M face WALL Dip Bk, —, —; Recov to BUTTERFLY, —, Touch; Apart, —, Point; Together, —, Point.**

SMOOTHIE — Hi-Hat 965

Choreographers: Bud and Shirley Parrott

Comment: An interesting two-step routine to big band sound music.

INTRODUCTION

1-4 **BUTTERFLY M face WALL Wait; Wait; Sway L, —, Sway R, —; Side, —, Thru to CLOSED M face LOD, —;**

PART A

1-4 **Fwd, —, Fwd, —; Side, Close, Fwd, —; 1/2 R Turn M face RLOD, —, Side, Close; Spin Turn, —, 2 M face WALL, —;**

5-8 **Bk, —, 2, —; Chasse, 2, 3 end BANJO M face LOD, —; Fwd, —, Fwd, Lock; Fwd, —, 1/4 Turn M face WALL in CLOSED —;**

9-12 **Side, Close, Fwd, —; Side, Close, Cross**

- to BANJO M face LOD, —; XIB, Side, Fwd, Lock; Fwd, Fwd, Lock, Fwd;
13-16 Fwd, —, 1/4 R Turn face WALL in CLOSED, —; Fwd, —, Side, XIB; Manuv M face RLOD, —, Side, Close; Pivot, —, 2 end M face WALL in BUTTERFLY, —;

PART B

- 17-20 Side, —, Behind, —; Side, Close, Turn Bk to Bk M's R & W's L hands joined, —; Sway R, —, Sway L, —; Side, Close, Turn to OPEN facing LOD, —;
21-24 Rk Fwd, —, Recov, —; Bwd Two-Step; SEMI-CLOSED Rk Bk, —, Recov, —; Fwd Two-Step end facing WALL in CLOSED;
25-28 Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Cross end in SIDECAR, —; Side, Close, Cross to BANJO M face LOD, —;
29-32 Fwd, —, 2 end CLOSED, —; (Telemark) L Turn, 2 to SEMI-CLOSED, Fwd, 2 end M face DIAGONAL LOD & WALL; Fwd, —, Fwd/Check, —; Bk, —, Bk/Check end BANJO M face LOD, —;

INTERLUDE

- 1-2 Fwd, —, Manuv end M face RLOD in CLOSED, —; Pivot, —, 2 end M face LOD, —;

SEQUENCE: A — B — Interlude — A — B plus Ending.

Ending:

- 1-4 BANJO Fwd, —, Manuv M face RLOD in CLOSED, —; Pivot, —, 2 M face LOD, —; Rk Fwd, —, Recov, —; Rk Bk, —, Apart, Ack.

SISSY — Hi-Hat 965

Choreographers: Stan and Ethel Bieda

Comment: The two-step routine is not difficult and the music is adequate.

INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait; Wait; Bk Away, 2, Balance L, Step/Step; Together, 2, Balance R, Step/Step;

PART A

- 1-4 Side, Close, Thru face RLOD in LEFT-OPEN, —; Fwd Two-Step; Rock Fwd, —, Recov, —; Side, —, Cross Thru to OPEN face LOD, —;

- 5-8 Fwd, 2, 3, Swing/Lift; Back, 2, 1/4 R Turn face WALL in BUTTERFLY, Touch; Side, Touch, Side, Touch; Side, Close, Side, Close;

- 9-12 Repeat action meas 1-4 Part A:

- 13-16 Repeat action meas 5-8 Part A:

PART B

- 1-4 Balance L, Step/Step, Balance R, Step/Step; Rock Apart, Recov, Change Sides, 2/3; Circle, —, 2, —; Fwd Two-

Step end BUTTERFLY M face COH;

- 5-8 Repeat action meas 1-4 Part B end M facing WALL:

- 9-12 Side, Close, Fwd, —; Side, Close, Step/Check, —; Side, Behind, Side, Front; Rock Fwd LOD, —, Recov to face, Touch;

- 13-16 Repeat action meas 9-12 Part B:

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 Bk Away, 2, Balance L, Step/ Step; Together, 2, Balance R, Step/Step; Circle Away, 2, 3, 4; 5, Close, Chug, —.

A LITTLE DIFFERENT

By Trent Keith, Memphis, Tennessee

Heads half square thru
Swing thru, boys run
Wheel and deal, veer to the left
Couples circulate once and a half
Bend the line
Heads square thru
Swing thru, boys run
Couples circulate once and a half
Bend the line
Left allemande

SAM'S FIGURES

By Sam Atkinson, Pt. Mugu, California

Heads square thru four hands
Do sa do to a wave
Scoot back, boys trade
Cast off three quarters, balance
Spin chain thru, ends circulate twice
Spin chain thru, ends circulate twice
Cast off three quarters
Boys run, wheel and deal
Pass thru, trade by
Left allemande

Heads curlique, boys run
Swing thru, boys run and roll
Girls trade and roll to face
Girls pass thru, touch a quarter
Boys run, ferris wheel
Pass thru, left allemande

CORRECTION

In the October, 1978 Workshop section, two examples in the Gordon Blaum article were run together. Check page 43, right hand column under the title, Make Lines of Four. The first three lines are one example (ending with 1P2P). The next example begins—Heads square thru four hands around, etc. Sorry!

SINGING CALL

BUCKET TO THE SOUTH

By Allen Tipton, Knoxville, Tennessee

Record: Red Boot #1243, Flip Instrumental with Allen Tipton

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade inside the ring
Around you go home you go and
Box the gnat do a little do sa do
Join hands circle get walking round the ring
Left allemande then weave around the ring
Gonna take my bucket down to the south
Fill it up with memories bring it on back
Do sa do then you'll all promenade
Grandma used to scold me
What a good boy that I should be
I wish that she could hold me on a
Cold and rainy night

FIGURE:

Head couples square thru four hands around
Split the sides around one make a line of four
Pass thru and ends fold
Right and left thru now turn the girl
Do a do sa do and do a eight chain four
Gonna take my bucket down to the south
Fill it up with memories bring it on back
Swing the corner there then you'll promenade
Grandma used to scold me
What a good boy that I should be
I wish that she could hold me
On a cold and rainy night

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SETUPS & GETOUTS

By John Eubanks, Carl Junction, Missouri

Head gents and corner up and back
Pass thru, U turn back
Right and left thru
Flutter wheel and sweep a quarter
Left allemande

Heads lead right circle to a line
Pass thru, four boys run right
Find an ocean wave
Spin chain thru (boys and girls working)
Spin chain thru (boys and girls working)
Boys run, right and left thru, star thru
Square thru three quarters
Left allemande

Sides lead right circle to a line
Pass thru, boys run right
To an ocean wave
Spin chain thru
Spin chain thru
Boys run right to a line
Cross trail, left allemande

Heads square thru four hands

Curlique, split circulate

Walk and dodge

(girls walk, boys dodge)

Everybody backtrack, slide thru
Left allemande

Sides square thru four hands
Swing thru, boys run right
Tag the line right
Wheel and deal, pass thru
U turn back, touch a quarter
Follow your neighbor and spread
Swing thru, boys trade
Girls fold behind the boys
Boys U turn back, curlique
Girls run around the boys
Left allemande

Our reviewer has placed rather high ratings on the four singing calls selected for reprint in this December issue.

SINGING CALL

LOVER'S QUESTION

By Bob Poyner, Plainfield, Illinois

Record: C Bar C #538, Flip Instrumental with Bob Poyner

OPENER, ENDING

Does she love me with all her heart
Should I worry when we're apart
It's a lover's question I'd like to know
Does she need me as she pretends
Is this a game when will I win
It's a lover's question I'd like to know

MIDDLE BREAK:

Sides face grand square
Does she love me with all her heart
Should I worry when we're apart
It's a lover's question I'd like to know
Heads face grand square
Does she need me as she pretends
Is this a game when will I win
It's a lover's question I'd like to know

FIGURE:

Heads square thru four hands around
Do sa do the corner one time around
Swing thru it's two by two and
Boys run right bend the line
Then right and left thru
Ladies lead it's a flutter wheel
With a whoop whoop whoop
Slide thru swing that corner
Swing that lady and promenade
It's a lover's question I'd like to know

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

AMMUNITION

Heads square thru
Right and left thru
Star thru, pass thru
U turn back, square thru
Right and left grand

First couple down center
and split number three
Around just one, make a line of four
Go forward four and four fall back
Go forward again across the set
Split your line in the center
As couples separate around just one
Squeeze in between the sides to lines of four
Go forward up and back away
Rollaway half sashay
Arch in the middle, ends duck out
Around just one and down the middle
Right and left thru you're not done yet
Cross trail thru, left allemande

Head ladies chain
Heads star thru, pass thru
Circle up four and break to a line
Go forward up and back like that
Right to the opposite, box the gnat
Pass thru, bend the line
Go forward up and back with you
Those who can right and left thru
All eight box the gnat across the set
Pass thru, and bend the line
Go forward up and back with you
Those who can right and left thru
Box the gnat across the set
Pass thru and bend the line
Go forward up and back with you
Those who can right and left thru
All eight box the gnat across the set
Pass thru, bend the line
Cross trail thru, left allemande

Head ladies chain across
Same couples right and left thru
Couple four face corner and box the gnat
Square your sets just like that
Two and four cross trail thru
Around two to lines of four
Pass thru, bend the line
Boys star right, girls star left
Reverse your stars go the other way back
Gents step in behind your date
It's right hand up and star all eight
Girls turn back, pass one man
Left allemande

Side ladies chain
Rollaway a half sashay
Number one couple lead right
Circle half and then stand pat
Inside couple split two to a line of four
Go forward up and back away
Couple three half sashay
Then lead to the left and split four
Around two to a line of six
Lines go forward up and back
Couple number four split six
Around three to a line of eight
Bend the big line
Just the centers pass thru
Split two and around one into the middle
Star right once around
Corners all left allemande

SINGING CALL ADAPTATION

ONE OF THOSE WONDERFUL SONGS

Adapted by Jo Clinefelter, Lincoln, Nb.

Record: MacGregor 2144

OPENER, MIDDLE BREAK, ENDING

Four little ladies chain
Gonna turn the girl and then
Join hands and circle, round that ole land
You allemande your corner
Gonna do a little do sa do
Now all four men star by the left
Just half around you know
Meet your partner, turn her right
And go left allemande
Come on back, swing'er
Gonna promenade that land
You promenade round with that girl you found
Singing one of those wonderful songs

FIGURE

Four ladies chain, going to turn that pretty Sue
Chain them right back and you turn them too
Heads lead to the right
And you circle make that line
Go forward up and back
Then you square thru in time
Go all the way around
Find that corner waiting there
Swing that corner lady
And you promenade so fair
You promenade round
With the one you have found
Singin' one of those marvelous songs

TAG

Singin' one of those wonderful
One of those marvelous
One of those wonderful songs. . .

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

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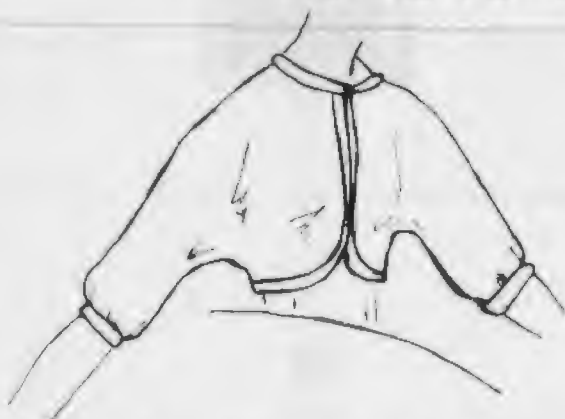
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CALLER of the MONTH



Bob Harrison — Sykesville, Md.

MOVING TO MARYLAND from Columbus, Ohio, Bob Harrison started dancing in the Glen Burnie area in 1968. While in class he became interested in calling.

His first club was the Gateway Swingers of Thurmont. This group danced in the Fire Hall and the fire engines were moved out to make way for the dancers.

In 1970 Bob started his second club, Friendship Squares, in Linthicum. The dancers came from a class which Bob recruited by having the Boy Scouts in the area place fliers and announcements in the mailboxes of the residents.

In 1971 Bob married Barbara, whom he had met through square dancing, and moved to Carroll County. When the caller for the Four County Squares left the area, Bob took over as club caller.

Bob has now been calling for ten years and at the present time he calls for three clubs, two workshops and teaches three classes of beginners. In addition he does many one-night stands, guest calls in the Maryland and Pennsylvania area and conducts weekends for campers.

Bob Harrison is past president of the

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by Emmett & Monette Courtney

Square Dance Leaders of Baltimore Area and a member of CALLERLAB. Barbara cues and teaches rounds. The Harrisons have two teenage daughters who have danced since the age of eight.

(**LETTERS**, continued from page 3)

physical problems we have had to curtail our square dancing), we still need Sets in Order (SQUARE DANCING) magazine.

Beth Harrington
Huntsville, Alabama

Dear Editor:

Would you please help the Nugget Squares find their "Friendship Scroll?" In October, 1973, the Nugget Squares Club of Fairbanks sent a Friendship Scroll to New Mexico. The last word we had was in October, 1975, from the Boots and Bonnets Club in Denver, Colorado. By now the banner must be filled with names. If anyone can give us information about the banner, we would greatly appreciate it. Thank you.

Ardell Pitcher
816 Andrew Street
Fairbanks, Alaska 99701

Dear Editor:

In April we attended our first club dance after 8 or 10 years absence and upon graduating the week before as Mainstream dancers, we were surprised to see so many dancers arrive as "stags." Even more surprised to apologize to people because my husband and I like to dance as a couple. Could this be one reason that some people leave square dancing? One man told me there was no place in square dancing for jealousy. I agree wholeheartedly. However my idea of good manners is not to walk up to a couple and ask one person

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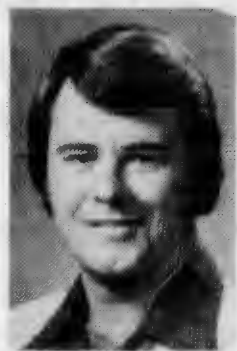
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to dance, leaving the partner standing alone. In our area there are four single clubs so it would seem to me that if singles are going to attend a couple dance they should pair off before arriving. One person said to me, "How selfish can you get?" My reply was, "Who's selfish, but am I expected to provide you with a partner?" After all, my partner and I have enjoyed each other's company for better or for worse for over 30 years and as square dancing is part of the better, we think we are entitled to dance together. We're beginning to understand dance cards signed up in advance of an evening or squares which dance only as a unit. It's not our idea of square dancing as we think dancing is a means of meeting new friends and getting acquainted, but perhaps it's one means of not being split up. I think that clubs and callers could prevent some of this type of harassment by advertising their dances as a Singles Dance or a Couples Only Dance. As for me I'll hang in there and continue to beat 'em off.

Alborose Denton
Mercedes, Texas

Dear Editor:

Etiquette is courtesy and square dance courtesy is consideration for the other dancers. We read a lot about courtesy toward the other dancers in one's set, but I haven't yet read anything about courtesy toward the dancers in the sets next door. On a crowded floor courteous dancers will keep their set very compact, not only because it makes dancing easier and more enjoyable, but also so they will use no more than their own fair share of floor space. At the beginning of a tip courteous dancers will also check to see that the squares near them have as much dancing room as they

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themselves do. It doesn't hurt to move the square to make a little more room for one that is squeezed against the wall, etc. Funny thing, though, have you ever had the experience of moving a set over and then not being able to stop it from sliding right back to its original position within two minutes of dancing?

R. Orlo Hoadley
Rochester, New York

Dear Editor:

Our square dancing has been going great guns here in Swaziland. Bill has taught a British

fellow, Eric Fitten, to do the calling so there is someone to take over now that we are leaving. One of our last weekends will be a square dance weekend down in the lowveld of Swaziland at the Big Bend Hotel. All our dancers and families will be there for our last fling.

Bill and Alyce Johnson
Arlington, Virginia

Dear Editor:

Last week at a square dance class two things happened to me that never happened during my dancing days in Florida. First — when the

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tip was called I stood in my square while waiting for my partner. A female pulling a man planted herself in front of me and pushed me out of the square. While waiting for the next tip, my partner came to me and said another female had asked him to dance the next tip with her. I said OK and I left. I thought the men were to do the asking.

Anne Kafer
Long Beach, California

Dear Editor:

We are new dancers and feel that your articles for newcomers are very helpful. Having gone through the 50 basics and graduating to club level, it is discouraging to have your spirits dampened by the older club members because you break down on the calls you have not had. We are wondering why clubs do not have the second class to teach the 25 and more basics and then graduate and join the club dancers. . . . I have paid particular attention to why so many dropouts and feel that this is a real problem. Also, this would give the good dancers a chance to dance without being held up.

Ethel Crady
Rio Rancho, New Mexico

Dear Editor:

A lot of discussion has followed the controversy on basic steps. . . . In particular the balance that follows an allemande left in the alamo style often resembles the free kick on the soccer field; the Hungarian swing which is almost constantly done to replace the familiar do sa do. . . . Yes, I've heard callers call a "do sa do back to back" in an effort to have the step executed correctly. And I've talked to professional callers on the subject. One said, "Well, you're calling to four or five squares in Costa

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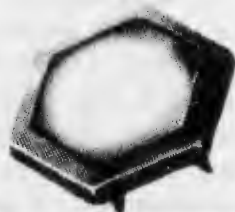
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Rica at the most and I'm calling to 16 to 20 squares here. If I can keep 20 squares happy by ignoring the Hungarian swing when I call do sa do, I'm not about to try to change them." Another caller told me, "I'm hired by these people to call a square dance and if getting down and rolling on the floor turns them on, I'm not about to complain." A couple of my Costa Rican dancers visited us here in California this year. Imagine their confusion when they were thrown into a Hungarian swing as they tried to do a back to back do sa do! I can

imagine what would be said if, on the call allemande left I turned my partner left, corner right, and partner left in a square. Someone in the square would scream. My reply would be, "But that's the way we do an allemande left in Costa Rica; that's what turns us on." I know this controversy won't be solved by the like of me. It will only come about when square dancers themselves begin to take pride in their dancing. Perhaps CALLERLAB should put out a call, "Hungarian swing your partner," and have callers begin to call it in place

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And progress being what it is
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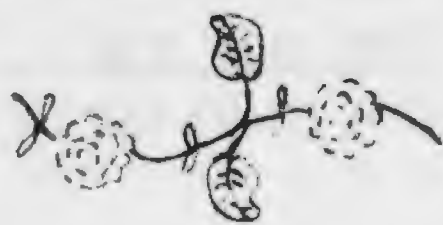
The freeways of today I'm sure
Must have old Santa baffled
Who'd blame him if he ditched his sleigh
And had his toys all raffled!?

It's comforting just to know
We still have the Christmas tree
And it's kind of nice to realize
That there's still a you and me!

One heritage survives the years
And if we all have our way
It will continue through the years
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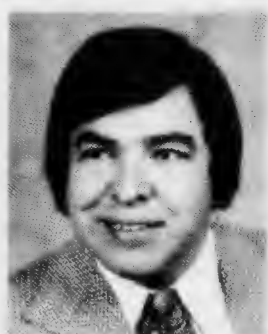
of a do sa do.

Pete Rader
San Jose, Costa Rica

Dear Editor:

Our tour went well and the hospitality in both the U.S.A. and Canada was overwhelming, yet so gracious. Who else but square dance friends would invite 66 people to their home for a social evening? This happened to our tour group in Glendale, California! Who but square dance friends would invite the visiting dancers from Europe, United King-

dom, Japan, Australia, New Zealand, U.S.A. and Eastern Canada into their home for a good old style western breakfast? (Ever had 300 guests for breakfast — at home yet?) Who else but friends would invite you to a special dance night because you come from so far away and not tell you that the night you chose to visit was their normal Ph. D. night but the level was "dropped" to Mainstream so everyone could enjoy each other's company on and off the floor? . . . We would like to send our personal thanks to everyone who gave of his/her



Rocky Strickland



Billy Lewis



C.O. Guest

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Thanks.

Art and Blanche Shepherd
Christchurch, New Zealand

**It's great to be able to host our overseas
square dance friends. — Editor**

Dear Editor:


Congratulations on your exceptional mag-
azine! It certainly is a big help. Since we do
not have an accumulation of the magazines to
search through for descriptions of the better

records, we wonder if you could suggest how
we can learn of those with exceptional or out-
standing ratings for a recent period, say the
past two years.

Alan Sterling
Laredo, Texas

**Try checking with your dancing friends in
the area to see if you might go through some
of their recent back issues. Wish we could be
of more help. — Editor**

*Thoughts, opinions and suggestions from
our readers are always welcome.*



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SINGING CALLS

THE CHRISTMAS SONG — D & R 138

Key: B Flat & B Tempo: 132 Range: HB
Caller: Ron Hunter LA

Synopsis: (Break) Circle left — allemande left — home do sa do — men star left — turn partner right — corner allemande — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru down the line — boys run right — half tag the line — trade and roll — every body square thru three hands — left allemande — swing corner — promenade.

Comment: One of the first Christmas releases of probably many to hit the market this season. Nice orchestration with big band sound. Timing may be adjusted by the callers following the half tag trade and roll. A very nice overall release that has a good sound. Rating: **+

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.

| | |
|-----|--|
| HF | |
| HE | |
| HD | |
| HC | |
| HB | |
| HA | |
| LG | |
| LF | |
| LE | |
| LD | |
| LC | |
| LB | |
| LA | |
| ELG | |
| ELF | |

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

**A GOOD LOVE IS LIKE A GOOD SONG —
Square Tunes 184**

**Key: E Flat Tempo: 128 Range: HE Flat
Caller: Bob Fisk LB Flat**

Synopsis: (Break) Join hands circle left — reverse go single file — girls backtrack — turn thru — left allemande — weave ring — swing girl — promenade (Figure) One and three lead right circle — heads break make line — go up and back — touch one quarter — triple scoot — boys run right — right and left thru — pass thru — trade by — left allemande — swing — promenade.

Comment: An easily mastered tune for callers. This dance features a triple scoot which is usually not heard in singing calls, however, it works nicely. Music is average. Rating: **

THIS TIME I'M IN IT FOR LOVE — C Bar C 536

**Key: C Tempo: 130 Range: HD
Caller: Bronc Wise LA**

Synopsis: (Break) Heads in — grand parade — (Figure) Heads square thru four hands — corner do sa do — curlique — scoot back — cast off three quarters — boys trade — boys run right — ferris wheel — centers pass thru — swing corner — promenade.

Comment: Good instrumental. Key may be a problem for most callers. Figure acceptable. Use of grand parade helps dance. Rating: **

MOHAIR SAM — Kalox 1226

**Key: B Flat Tempo: 130 Range: HB Flat
Caller: John Saunders LB Flat**

Synopsis: Complete call printed in Workshop.

Comment: A blues type feeling on this release and well done by John. Utilizes a ping pong circulate. Word usage will be established by caller after use a couple of times. A nice dance. Rating: **+

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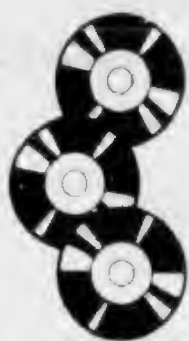
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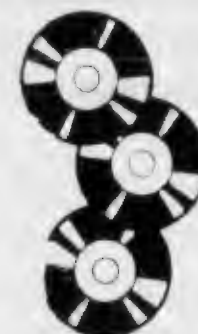
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WIGGLE WIGGLE — Square Tunes 185

Key: F Tempo: 130 Range: HC
Caller: Jack Lasry LC

Synopsis: (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle — left allemande — weave ring — do sa do — promenade (Figure) Head couples square thru — do sa do — make wave — ladies trade — recycle — veer to left — ferris wheel — double pass thru — track two — swing corner — promenade.

Comment: A novelty type tune with words that seem to fit. Figure is good using plenty of movements including many of CALLERLAB

experimental figures. The main action stems from the term wiggle wiggle. Rating: **

MOODY BLUE — Square Tunes 183

Key: G Tempo: 128 Range: HC
Caller: Bob Fisk LA

Synopsis: (Break) Four ladies chain three quarters round — join hands circle — rollaway — circle left — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — slide thru — right and left thru — girls lead dixie style — balance — boys scoot back — girls circulate — left allemande — promenade.

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RR-201 **SWEET FEELIN'S**
Flip Inst. by Wayne Baldwin



RR-101 **YOU PUT THE BOUNCE BACK** (Into My Step) Flip Inst. by Paul Marcum



Paul Marcum

Comment: This release seems a bit high in the key range for Bob in places. The choreography has a nice feel with a scoot back and circulate being the most difficult of movements. Rating: **

LOVER'S QUESTION — C Bar C 538

Key: F **Tempo:** 128 **Range:** HD
Caller: Bob Poyner LC

Synopsis: Complete call printed in Workshop.
Comment: Unusual that both releases by this company this month start with grand parade. A nice dance with good music that most callers can use with a little gimmick of "whoop whoop" in dance. Rating: **+

**WAIT TILL I GET MY HANDS ON YOU —
Longhorn 1025**

Key: C & D **Tempo:** 128 **Range:** HB
Caller: Guy Poland LG

Synopsis: (Break) Circle left — California twirl — partner trade — men star right in the middle — girls promenade outside twice around — left allemande — swing own — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — half tag — scoot back — boys run right — slide thru — pass thru — left allemande — come back swing — promenade.

Comment: A nice job by Guy. This record will take a little work on the caller's part in order to meter properly. Good instrumental with unusual flair on chorus ending. Rating: **

**THERE AIN'T NO GOOD CHAIN GANG —
Show Me 1001**

Key: B Flat & C **Tempo:** 132 **Range:** HD
Caller: Bill Volner LB Flat

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle — allemande corner — weave ring — swing partner — promenade (Figure) Head two couples square thru — corner do a do — swing thru —

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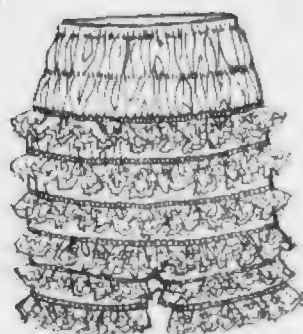
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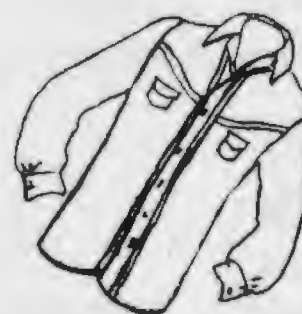
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boys run right — bend the line — right and left thru — flutter wheel — slide thru — swing — promenade.

Comment: A new label name hits the field on this release. Dance moves well. Nothing unusual in choreography. Good music by Red Boot Enterprises. A nice number to use as an opener. Rating: **

BUCKET TO THE SOUTH — Red Boot Star 1243

Key: E Flat & F **Tempo:** 132 **Range:** HD
Caller: Allen Tipton **LB Flat**
Synopsis: Complete call printed in Workshop.

Comment: Very good music. Lots of words for callers to master on word metering but this is still a good record. Dancers will keep moving on this release. Key change adds to the dance. Rating: **+

GOOD HEARTED WOMAN — Rhythm 119
Key: D & E **Tempo:** 134 **Range:** HB
Caller: Wade Driver & Pat Barbour LG
Synopsis: Complete call printed in Workshop.
Comment: A real western feeling on this release with fine rhythmic instrumental. Many additional lyrics will add to the enjoyment of the dance which is very simple in figure construc-

Meg Simkins

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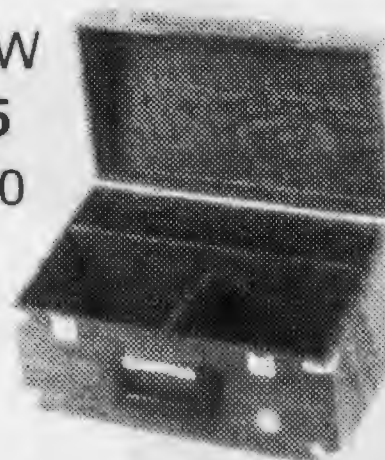
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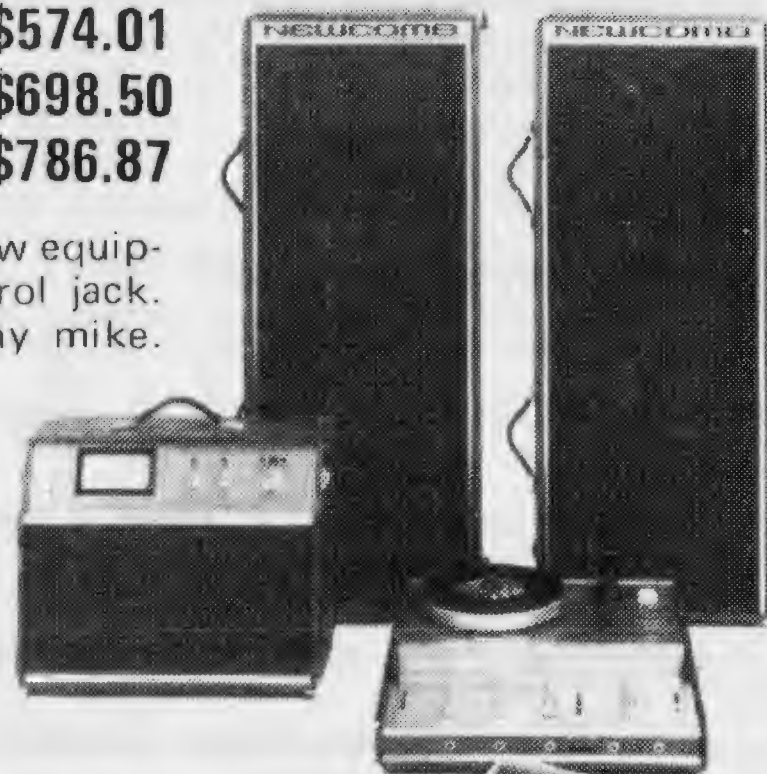
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tion. Dance really moves.

Rating: **+

the line — swing — promenade.

MAMMY — Red Boot Star 1244

Key: B Flat Tempo: 130 Range: HC

Caller: Johnnie Wykoff LC

Synopsis: (Break) Four ladies promenade — box the gnat — do sa do — four boys star left once around — star promenade — girls backtrack — when you meet turn 'em right — left allemande — promenade (Figure) Head two right and left thru — rollaway — go forward curlique — with outsides make right hand star — heads star left — same pair right and left thru — swing thru — boys run right — half tag

Comment: Johnnie does a good job on this old favorite tune. Choreography is nice although dancers felt a bit rushed until figure was established. Most dancers will sing along. Be careful of ending. Rating: **

WHOA SAILOR — Blue Ribbon 224

Key: A Tempo: 130 Range: HB

Caller: Tom Perry LA

Synopsis: (Break) Circle left — walk around corner — see saw own — four men star by right — allemande left — weave ring — do sa do — promenade (Figure) One and three



Johnny Jones



Elmer Sheffield



Bill Volner

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MAMMY by Johnnie Wykoff

SM 102

LUCY AIN'T YOUR LOSER LOOKIN'

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by Bud Whitten
TB 185 Sunny by Ron Libby
TB 186 Make Love to Me by Ron Libby
TB 187 Saturday Flight by Bob Bennett

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promenade halfway — two and four right and left thru — square thru four hands — do sa do corner — eight chain four — swing corner — promenade.

Comment: A nice feeling on this release with figures that can be enjoyed by all. Good music and a nice job by Tom. Callers can even use in beginners class. Rating: **+

**FULTON COUNTY FAIR —
Sonshine Square 1001**

**Key: E Tempo: 135 Range: HC Sharp
Caller: Warren Moseley LC**

Synopsis: (Opener) Circle left — walk around

corner — see saw own — men star right — corner left allemande — do sa do — promenade (Break) Sides face grand square — left allemande corner — home do sa do — left allemande — promenade (Figure) Heads promenade halfway — down middle right and left thru — square thru four hands — meet sides right and left thru — swing thru — swing thru again — swing corner — promenade.

Comment: Problem in understanding the caller in the opening made it difficult for dancers. Rushed grand square cue also creates a problem. Dance moves quite rapidly. Good luck to this new company. Rating: *+

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Dear Boss,

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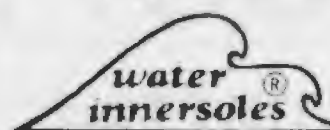
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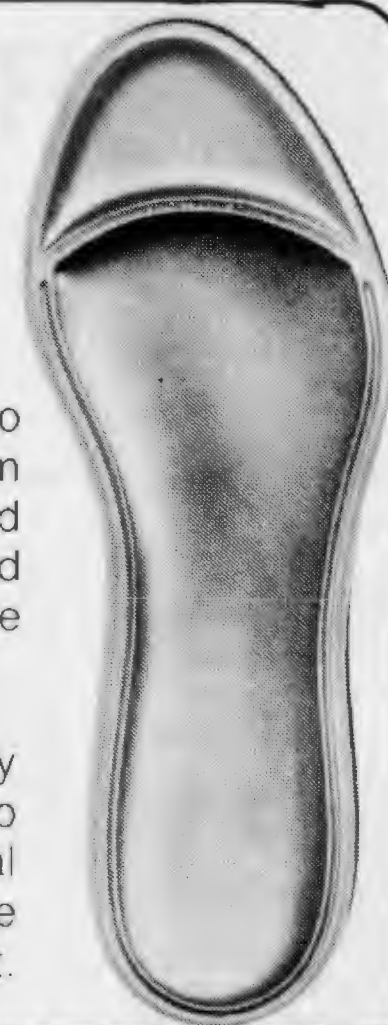
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SCRAMBLE Side 1 — Thunderbird 517

Key: A Tempo: 135
Music: Thunderbirds — Guitar, Bass, Banjo, Drums

SCRAMBLE — Flip side to 1

Key: F Tempo: 135
Music: Thunderbirds — Guitar, Bass, Banjo, Drums

Comment: Two companies have issued a hoe-down using the same tune on both sides with a

key change being the main offering. Tempo is faster than usual but both are good hoe-downs. Rating: **

TULSA COUNTY HOEDOWN Side 1 — Sunshine Square 1002

Key: G Tempo: 134
Music: Guitar, Drums, Fiddle, Bass

TULSA COUNTY HOEDOWN Side 2 — Flip Side to 1

Key: A Tempo: 134
Music: Guitar, Drums, Fiddle, Bass
Comment: An unusual way of offering a release.



Gordon Sutton



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C-502 UGLY ARNIE/SASSY Hoedown

C-1001 AMANDA WALTZ
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 CD-214 Old Time Loving by Mike Litzenberger

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Hoedown is supposedly same tune on both sides with just different keys to offer variety. Callers may find price too high for one tune. Music is acceptable. Rating: ★

Comment: A good pair of hoedown instrumentals that callers will want to add to their calling record case. Would recommend. Rating: ★★

COOL LUKE — Kalox 1227

Key: F Tempo: 128
 Music: Rhythm Boys — Banjo, Vibes, Guitar, Drums, Piano

BALL OF FIRE — Flip side to Cool Luke

Key: F Tempo: 128
 Music: Rhythm Boys — Banjo, Vibes, Guitar, Drums, Piano

FLIP HOEDOWN

SMOKEY BEAR — Hi-Hat 640

Key: E Tempo: 128

Caller: Dick Waibel

Comment: A callers' practice record not designed especially for dancers but can be utilized by instructor for newer dances. A good hoedown instrumental on reverse side and

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easily called. Market for this type of record can only be determined by sales. Rating: *+

FANNIE — Square Tunes 186

Key: G

Tempo: 126

Caller: Jack Lasry

Comment: Tempo seems slow but timing makes for feeling. This is a workshop series featuring Trade the Wave. This type of series is good for basement and patio dances. Rating: **

JUSTIN — Square Tunes 187

Key: G

Tempo 126

Caller: Jack Lasry

Comment: Another workshop series by Jack featuring Ping Pong Circulate. Good figures established in this record. Callers may enjoy flip side which always offers a hoedown.

Rating: **

TIJUANA TAXI — Hi-Hat 638

Key: B Flat

Tempo: 128

Caller: Dave Hoffman

Comment: This release is loaded with Mainstream Plus 2 movements. A patio type record for dancers who want challenge. This will keep all dancers on their toes. Has a hoedown on flip side. Once again success will depend on sales. Rating: **

INSTRUMENTAL

YOUR MEMORY SURE GETS AROUND — Kalox 1225

Key: E

Tempo: 128

Music: Uptowners

DON'T IT MAKE YOU WANT A GO HOME — Flip side to Your Memory Sure Gets Around

Key: G & A

Tempo: 130

Music: Uptowners

Comment: A fine opportunity for callers to obtain two singing calls for the price of one. Both rhythmically different and tune wise easy to



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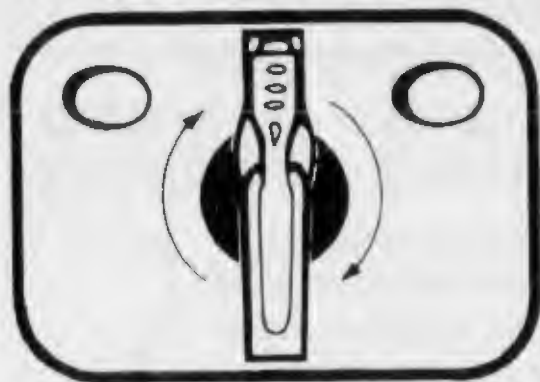
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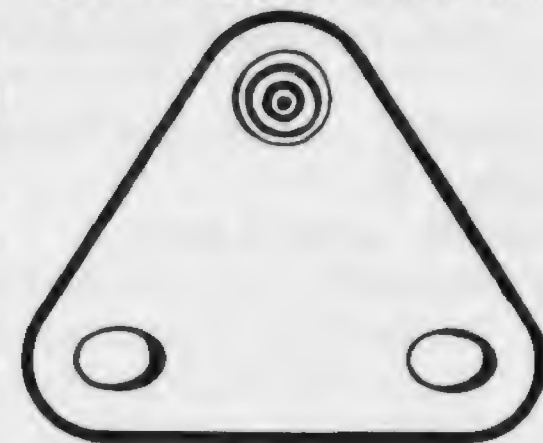
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(NATIONAL CONVENTION,
continued from page 14)

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(PUBLICATION PROFILE,
continued from page 19)

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lication, these are ideas other magazines might give heed to.

The OREGON FEDERATION NEWS is an interesting, well-produced, easy-to-read magazine.

(**CHALLENGE**, continued from page 20)

ing about "Spin Chain the Gears" where usually the same sexes cast left three-quarters at the end; but in *motivate* it is often *opposite* sexes which are casting left three-quarters.

Tip: Those who are *not* in the star i.e. the ones doing the trade on the outside, keep your

eyes on the star so you know in advance who the second person is. If you are going to be turned by that second person, do not let the first person touch you — keep your left arm down at your side until the first person has gone by. If you have your left hand sticking out, that first person in the star may take it, and now you are broken down and cannot recover.

STYLING. We've mentioned that one of the most important rules in advanced dancing is to *take hands* with adjacent dancers imme-

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diately after every call. But there is a second part to this rule which says: "Not only do we take hands, but also *elbows must be bent* while hands are joined."

If hands are held but everyone has his arms fully extended, the set is too large and the dancers may break down on the next call, or take too long in executing it and thus break down on the subsequent call. But with elbows bent, the square is condensed into a workable unit.

Remember: *Bend the elbows* when you

take hands after a call.

(**UNACCUSTOMED AS I AM,**

continued from page 23)

(4) *Make efficient notes* for all but the impromptu talk, and *use* them. Notes are like signs along the freeway — we pick up information at a glance as we whiz by. Here are some tips on preparing notes. We can avoid the pitfall of reading by highlighting certain key words and phrases by underlining them or by use of a Hi-lite pen. While on the subject of written reports . . . here is some advice for

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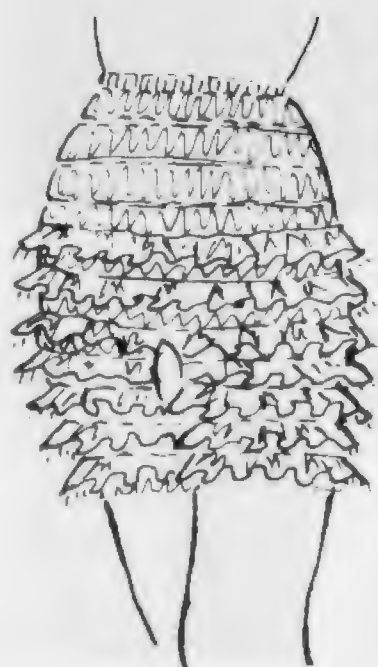
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treasurers. Your actual report will go into the minutes, so spare your listeners the agony of details down to the last penny. "Talk" figures to the nearest dollar as it is easier for the listeners to retain the figures.

Use numbered cards (3 x 5, 4 x 6, etc.) or sheets of high grade paper, whichever is the more comfortable for you. Keep your notes brief, just a word or phrase with plenty of space in between so your eye will easily locate the next memory jogger. Type or print them in large, bold, block letters, and underline the

more important words or thoughts. Don't fold your notes or staple them together. Notes tell your listeners you are prepared, so don't conceal them. Read your notes over several times to become familiar with them.

Occasionally, we may wish to read from a study or a report. Most listeners realize the importance of exact wording on quotations, but under no circumstance should listeners be subjected to the reading of an entire report. If it is so technical that exact wording is necessary, then each attendee is entitled to a copy of

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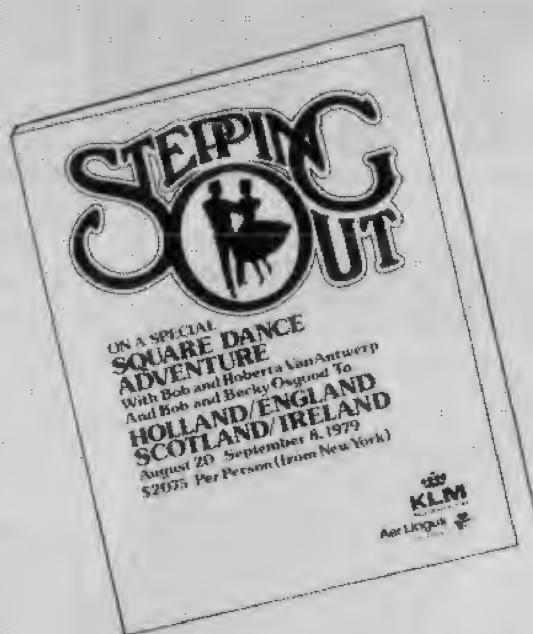
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the written report.

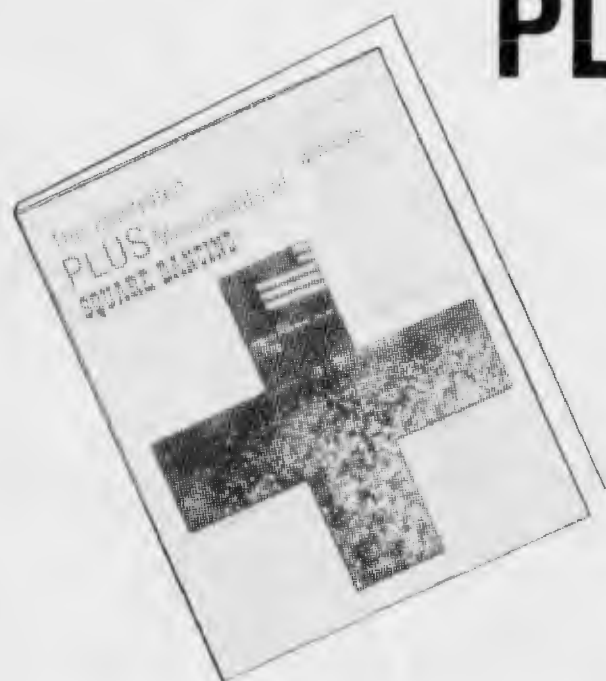
(5) *Your own image.* When you present a report or express an opinion at a meeting, YOU are part of the idea package. How you look and sound will help put your message across. Look at yourself objectively. Perhaps your appearance, vocabulary or behavior needs some refinement. Your checklist might include: suit pressed, shoes shined, tie unspotted, nails clipped and clean, head or shoulders dandruff free, and most important, speech clear and free of distractions for the

listener.

If it does not destroy your ability to *be yourself*, a brief discussion of voice control may be in order. Make your voice work for you. If you are nervous and tense when giving a report, or even speaking informally, join the crowd! Few people can actually claim they are not emotionally affected by appearing before others as the only one doing the talking.

Proper breathing can help you relax and gain some confidence. Monotone is a danger to guard against. The voice is made up of pitch

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and inflection, and the ability to change that pitch. Inflection makes us easier to listen to, and adds impact. Pace, rate of speed, is a factor to consider. But don't change the real YOU.

We communicate with our eyes as well as our voice. Look at your listeners while you speak. It is more than a matter of eye contact — it's additional communication not provided by words alone. Watch for feedback from your listeners. A head nodding in agreement (or in sleep), a frown of disagreement, bored or interested expressions, etc. But, don't rely too much on feedback — it is not uncommon to see every face a poker face, giving no sign of acceptance or rejection of your remarks.

This is not to say that the listeners will accept your ideas. But if they understand your message you have successfully negotiated the first step — you made a good report!

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There is nothing that will replace the practice of getting up before groups and speaking. With self-confidence, an understanding of the important techniques of group speaking, and an outline, EVEN YOU can give a talk.

(OPERATING A CLUB,

continued from page 25)

at this club.

Manager Run: This is a combination of the Officer Run and Caller Run type of club. The normal arrangement of officials in this type of club are: Manager, Secretary and Treasurer. It can be run in two different ways (1) using the basic format of the Officer Run club where every member would have a vote, etc. or (2) using the basic format of the Caller Run club where the manager, secretary and treasurer would handle all of the club "business" and

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just keep the members informed. The advantages and disadvantages would, therefore, be the same as the others, depending upon which basic style the club decides upon.

In closing we can see that the only type of club that *requires* a club caller is the Caller Run type of setup. It should also be noted that any of the three types of clubs may have more than one club caller at one time.

Your club must decide which type of system best suits its needs and proceed. *Good luck and happy dancing!*

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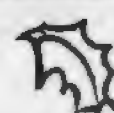
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member, all renewals and new subscriptions will start with the next issue going into the mail.

IN MEMORIAM

Calgary and District suffered a great loss recently in the ultimately death of Gerry Stuart of Calgary, Alberta. A caller for 28 years, Gerry gave active and wise leadership through his membership in the various Alberta associations and was interested in the promotion of contra dancing. We extend our sincere sympathy to Audrey and the family.

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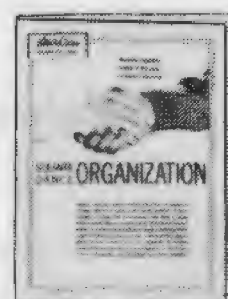
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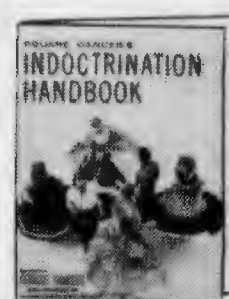


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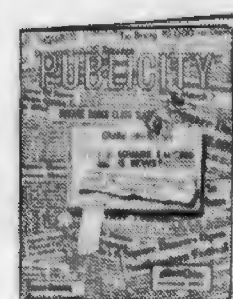
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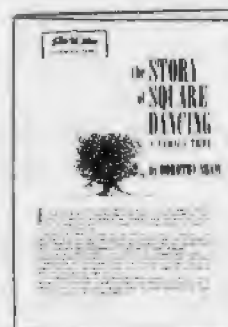
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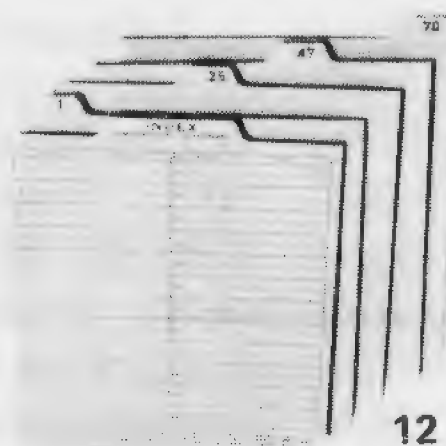


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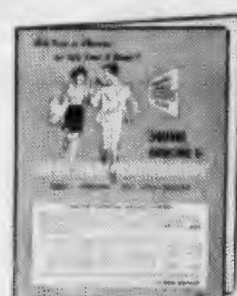


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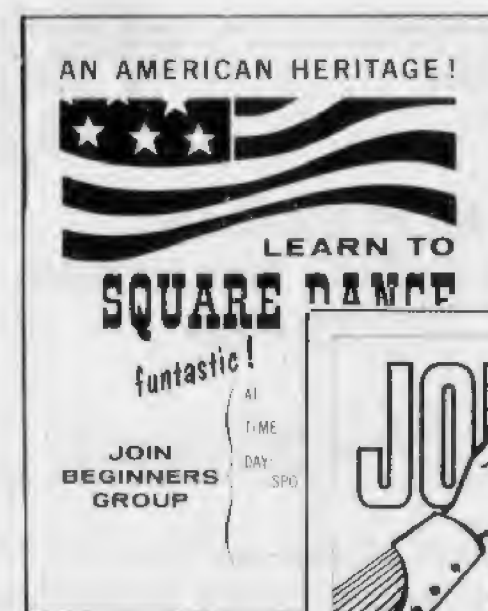
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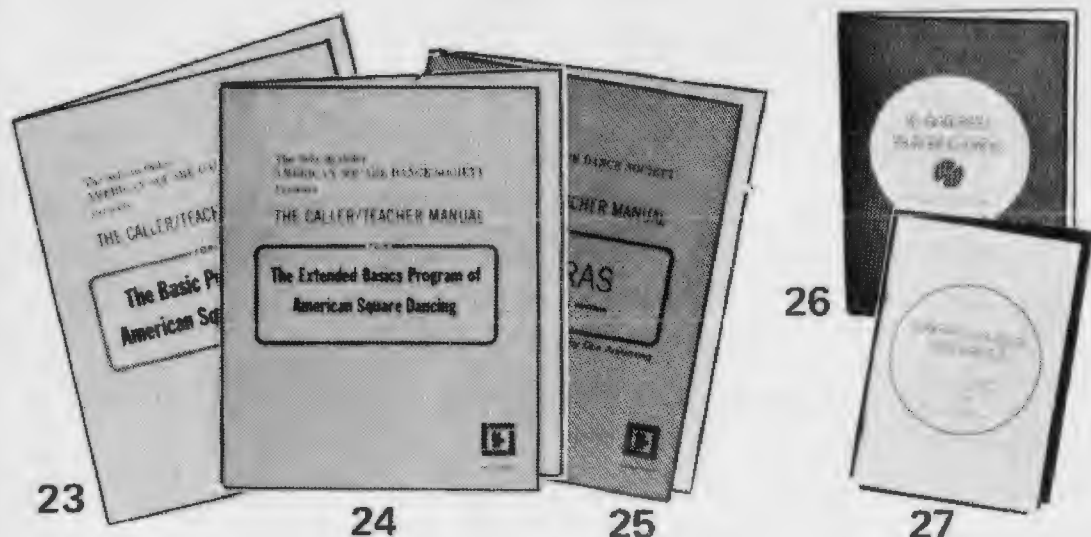


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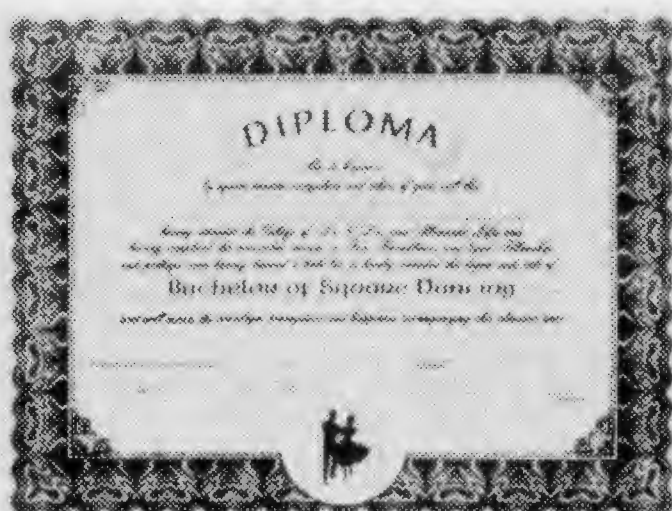
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Dec. 3 — SWASDA S/D, Loretta Academy Cafeteria, El Paso, Texas

Dec. 8-9 — Tantara Dance Weekend, Osage Beach, Missouri

Dec. 8-10 — Dancearama Weekend, Happy Dolphin Inn, St. Petersburg, Florida

Dec. 10 — RDTA of So. Calif. Holiday Ball, Martin's Hall, Anaheim, California

Dec. 10 — Ridge Rambler Special, Allemande Hall, Chattanooga, Tennessee

Dec. 28 — 3rd Annual Rose Float Ball, Memorial Auditorium, South Gate, California

Dec. 29 — Nearly New Year's Swinging Hoedown Jamboree, Community Hall, Clearwater, Florida

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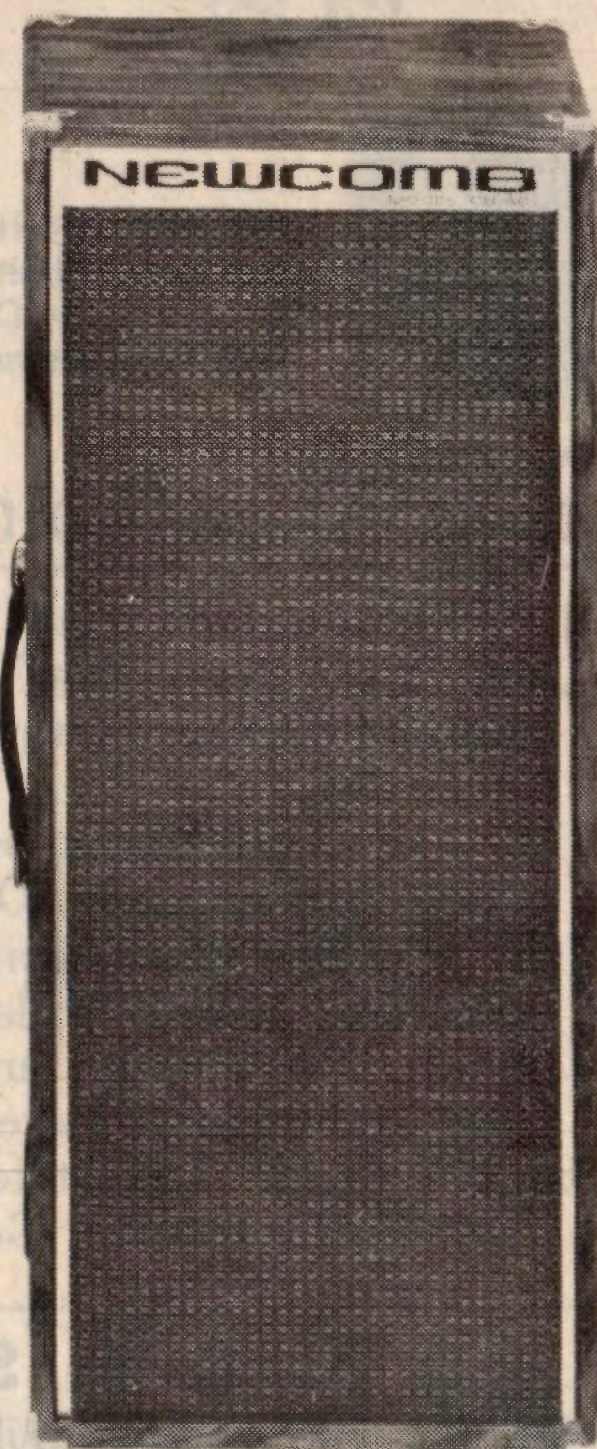
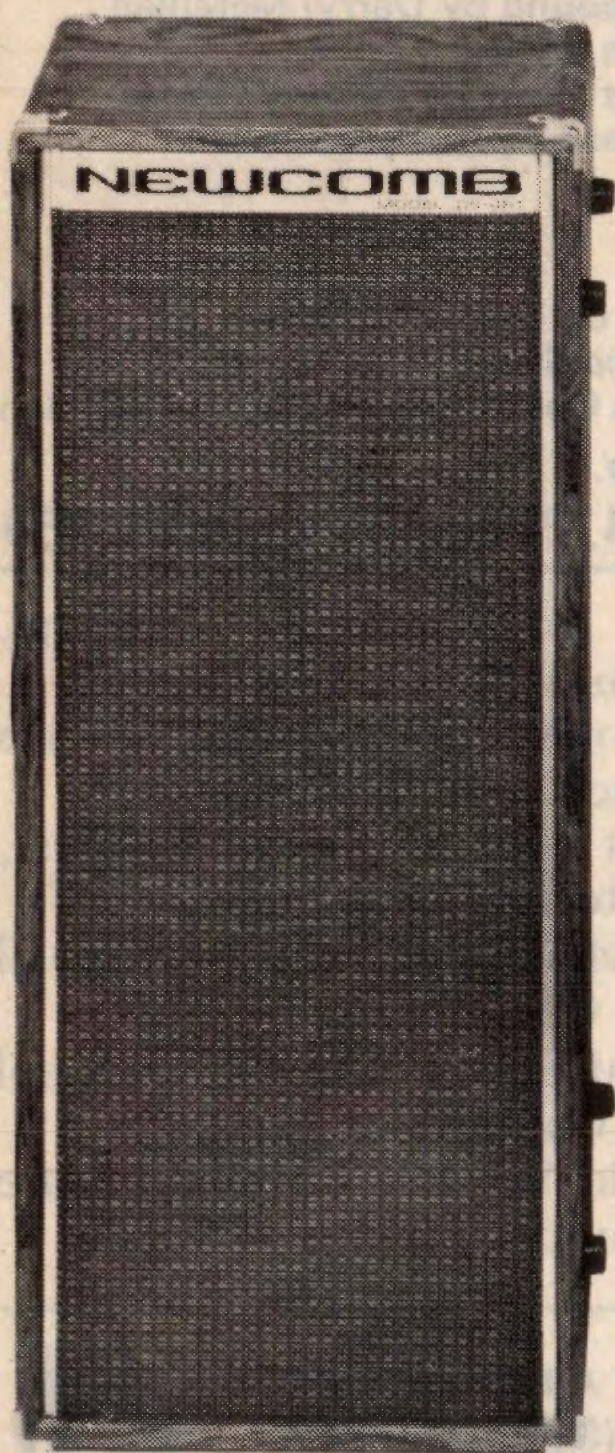
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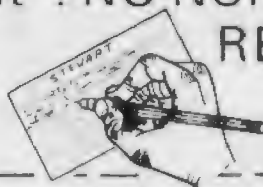
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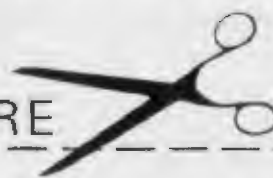


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